

BREAKING NEWS NIKON LAUNCHES 16.2MP
DX-FORMAT ADVANCED COMPACT CAMERA



amateur

Saturday 16 March 2013

Photographer

NIKON

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

D7100

Nikon's high-spec enthusiast flagship

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HANDS-ON PREVIEW



PAGE 10



**FOCUS, COLOUR
AND SHARPNESS**

PAGE 45

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pictures using our test cards

ON TEST



PAGE 53

24-1200mm ZOOM LENS

Sony's 20.4-million-pixel, optical
stabilised 50x **Cyber-shot HX300**



WILDLIFE

PAGE 22

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CHANGING PHOTOGRAPHY **G**



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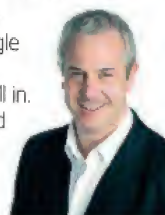
LUMIX **G**

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Amateur Photographer For everyone who loves photography

PENTAX took us by surprise in 1997 when it introduced a 43mm lens for its 35mm film SLRs. While it was (and is still) quite an expensive optic it proved to be a very good one. That it was good didn't take us by surprise, of course, but that it had a peculiar focal length. When questioned, the Japanese optical designers explained that the angle of view of a 43mm lens matched that which the human eye can see. This, then, was the perfect tool for real-world photography. I suspect though that if we all peered through a 43mm on a full-frame camera we would disagree – we can, as a matter of fact, see an angle much wider than the 53° this focal length allows.

But the point is of making pictures look like the reality of being in that place, with a perspective that fits what our mind would expect to see. The eye might see 180° but when you show this angle in a panorama the viewer has to scan from side to side to take it all in. What we can concentrate on, and therefore what our mind sees, is a much smaller segment of the world. So I wonder, then, what the perfect focal length is for presenting a sense of reality.



Damien Demolder
Editor

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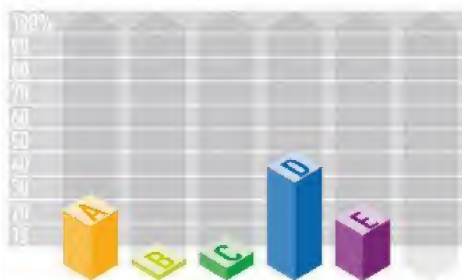
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IN AP 23 FEBRUARY WE ASKED...

Do you own a tablet computer?



YOU ANSWERED...

A Yes	23%
B Yes, I use it for reviewing/editing my pictures	2%
C Yes, I use it for reading magazines	5%
D No, and I don't want one	41%
E No, but I'm thinking about getting one	19%

THIS WEEK WE ASK...

Which focal length, on a full-frame camera, would you use if you wanted to create a sense of reality?

VOTE ONLINE www.amateurphotographer.co.uk

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Beijing Silvermine documents changing China through snapshots

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax** 0203 148 8123 **Email** amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2516 **Email** mark_rankine@ipcmedia.com **AP Subscriptions Telephone:** 0844 848 0848 **Email** ipcsubs@quadrantsubs.com **AP test reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap

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7D 15-85 IS USM Kit .. £1559.00 £64.95 P/m

EOS 5D MK II

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5D MK II + 24-105 Lens .. £2129.00 £88.70 P/m

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EF 200mm f2.8L II USM Lens £599.00 £24.95 P/m	EF 20mm f2.8 USM Lens £389.00 £22.69 P/m
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Canon Macro Lenses



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I'd like to see the name respected again

Alan Jessop speaks to AP, page 7

APS-C-sized sensor • 28mm lens • £1,000 price tag for 'Coolpix A'

NIKON LAUNCHES DX-FORMAT COMPACT

NIKON has launched the Coolpix A, a new DX-format compact camera that was given its worldwide debut at the Focus on Imaging show as we went to press.

The 16.2-million-pixel Coolpix A sports a fixed, retractable 18.5mm (28mm equivalent) f/2.8 lens that, claims the firm, rivals a 28mm professional optic in terms of image-quality.

'We see this as a space we should be playing in,' said James Loader, Nikon UK's product manager for Consumer Products.

The Coolpix A is due to land in UK stores on 21 March, priced £999.99.

Trumpeted as 'ideal for reportage photography', the Coolpix A does not include a built-in EVF but will be compatible with an optional optical viewfinder. The price of this accessory, the DF-CP1, had not been released at the time of writing.

Like a growing band of cameras, including Nikon's recently announced D7100, the Coolpix A's imaging sensor dispenses with an optical low-pass filter.

'The result is an optical system that makes the most of the potential of the high-definition Nikkor lens and resolution of the DX-format sensor,' said Nikon in a statement.

The hotshoe can also be used to attach a Speedlight flashgun, though photographers will also have the option of using the camera's built-in flash.

Nikon says the Coolpix A's 3in, 921,000-dot-resolution LCD screen offers the same quality as its top-end D4 DSLR.

Sporting a magnesium-alloy top-plate and aluminium-alloy body casing, the



Coolpix A houses a 23.6x15.6mm CMOS imaging sensor, borrowed from Nikon's D7000. Its graphic user interface also hails from the firm's DSLR line-up.

The newcomer's seven-blade-diaphragm optic is built from seven elements in five groups and includes an aspherical element.

Features also include a manual focus ring and standard ISO sensitivity of 100-6400, expandable to 25,600.

On-board picture controls allow adjustment of colour and contrast settings. They include vivid, monochrome and custom options.

An info button aims to provide fast access to settings and a focus mode switch allows users to choose between AF, macro and manual options.

Unprocessed images can be edited in-camera: The Coolpix A supports 14-bit-compressed raw (NEF) image data, conveniently in line with the format used in

DSLRs,' explained Nikon.

Boasting 'DSLR performance in a compact body', the camera also features active D-lighting (six settings), an Expeed 2 image processor, a virtual horizon and an intervalometer for time-lapse shooting.

The Coolpix A incorporates four-frames-per-second shooting, two custom modes accessible via the mode dial, and a customisable function (Fn) button.

The SD-card-compatible model offers full HD (1920x1080-pixel) movie recording with manual control, plus a built-in stereo microphone. Users will have the option to save a still image from a sequence captured on video.

The Coolpix A will be compatible with Nikon's GPS accessory, the GPS-1, and come in black and titanium colour options.

SNAP SHOTS

● A freelance photographer has died from shrapnel wounds he sustained while covering the conflict in Syria. The death of Olivier Voisin, 35, comes a year after fellow Frenchman Rémi Ochlik was killed in Syria alongside *Sunday Times* journalist Marie Colvin. Voisin was reported to have suffered serious head and arm injuries from an exploding shell in the northern city of Idlib on 21 February. He died three days later in a Turkish hospital. Christophe Deloire, secretary-general of press-freedom body Reporters Without Borders, said the photographer's death highlights the 'heavy price being paid by those covering Syria's armed conflict'.



Do you have a story?

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amateurphotographer.
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OLYMPUS CAMERA LOSSES DOUBLE

OPERATING losses at Olympus's imaging division more than doubled in the nine months to 31 December 2012 as plunging compact camera sales continued to bite.

Olympus recorded an operating loss of 8.8 billion yen (around £60 million) – 5 billion yen more than the same period

the previous year.

Olympus said that shrinking demand for compact cameras, and a fall in prices resulting from 'intensified competition', triggered a decline in overall sales.

Olympus forecasts an operating loss of 16 billion yen for the year to 31 March.

Last year, Olympus unveiled a five-year, 'Back to Basics' business plan that will see it cut around 7% of its global workforce by 31 March 2014 as part of an 'aggressive' cost-cutting strategy. An Olympus statement issued at the time suggested the firm planned to move away from DSLRs.

A week of photographic opportunity

PHOTODIARY

Wednesday 13 March

EXHIBITION Century of style by Norman Parkinson, until 12 May at the National Theatre, London SE1 9PX. Tel: 0207 452 3000. Visit www.nationaltheatre.org.uk. **EXHIBITION** Tickling Jock: Comedy Greats from Sir Harry Lauder to Billy Connolly, until May 2014 at Scottish National Portrait Gallery, Edinburgh EH2 1JD. Tel: 0131 624 6200. Visit www.nationalgalleries.org.

Thursday 14 March

EXHIBITION

Landmark: the Fields of Photography, contemporary works, until 28 April at Somerset House, London WC2R 1LA. Tel: 0207 836 7613. Visit www.somersetthouse.org.uk.



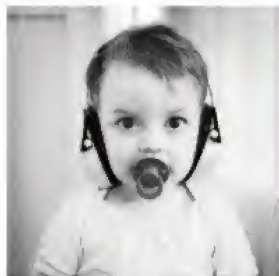
EXHIBITION East End Faces, by David Bailey, until 26 May at William Morris Gallery, London E17 4PP. Tel: 0208 496 4390. Visit www.wmgallery.org.uk.

Friday 15 March

EXHIBITION Somalia – A Humanitarian Story, ends today at the Royal Geographical Society, London SW7 2AR. Tel: 0207 591 3000. Visit www.rgs.org. **EXHIBITION** After the Fall by Hin Chua, until 17 March at The Third Floor Gallery, Cardiff CF10 5AD. Tel: 0292 115 9151. Visit www.thirdfloorgallery.com.

Saturday 16 March

EXHIBITION 24: 2013, an outdoor exhibition featuring 24 photographers who have documented the first 24 hours of every New Year for 24 years. Until 23 March at Berkeley Square, London. Visit www.24photography.org. **DON'T MISS** 'Going Digital' photo workshop (10am-4pm, cost £75), at Osterley Park and House, Greater London TW7 4RB. Tel: 0208 8232 5050. Visit www.nationaltrust.org.uk.



Sunday 17 March

EXHIBITION Developing: Photographs by Mary McCartney, until 9 June at The Lowry, Manchester M50 3AZ. Tel: 0843 208 6005. Visit www.thelowry.com. **DON'T MISS** Glorious Gold: Daffodil Weekend at Trellisick Garden, Cornwall TR3 6QL. Open 10.30am-4.30pm. Tel: 01872 862090. Visit www.nationaltrust.org.uk.

Monday 18 March

EXHIBITION Man Ray Portraits, until 27 May at National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit www.npg.org.uk. **EXHIBITION** Herbert Pointing: Captain Scott's Antarctic Expedition 1910-1913, until 23 March at Chris Beetles Fine Photographs, London W1B 4DE. Tel: 0207 434 4319. Visit www.chrisbeetlesfinephotographs.com.

Tuesday 19 March LATEST AP ON SALE

EXHIBITION The Silence of Dogs in Cars by Martin Osborne, until 27 April at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com. **EXHIBITION** Tom Wood: Photographs 1973-2013, until 16 June at the National Media Museum, West Yorkshire BD1 1NQ. Tel: 0844 856 3797. Visit www.nationalmediamuseum.org.uk.



PENTAX DITCHES K-01 AFTER JUST A YEAR

PENTAX UK has confirmed that its mirrorless, K-mount, interchangeable-lens system camera, the K-01, has been discontinued, telling AP that a year-long production cycle had always been the plan.

The K-01 has now been shifted to the 'discontinued' products section of the Pentax Japan website.

Amateur Photographer approached Pentax Ricoh Imaging UK to find out why the K-01 has been consigned to history less than 12 months since it went on sale.

Product coordinator Stephen Sanderson told us: 'As with all cameras, once they have reached the end of their planned cycle they are discontinued.'

He added: 'The K-01 is an award-winning camera praised for its excellent image quality and customers should snap one up while stocks last.'

Launched in the UK in March 2012, the K-01 carries a 16.28-million-pixel, APS-C-sized sensor and sported looks created by Australian designer Marc Newson.

Newson told journalists at the time: 'I wanted to return to the high-quality roots of the brand and create something that was really unique and iconic.'

He admitted that the camera differed from others on the market and that it was targeted at people who have an interest in design.

In an accompanying video he added: 'I think consumers will be happy that they have been given a choice.'

The camera boasted a top ISO of 25,600.

It is not clear whether Pentax will eventually replace the K-01. None has been announced at this stage.

VICTIM SENT PIC AFTER THEFT

PHOTOGRAPHS of a man using a stolen Apple iPad, which were sent to the victim afterwards via her iCloud account, may be crucial to solving the crime, say police.

Apple's iCloud service allows users of Apple products to automatically store data, including images, wirelessly via the internet, and share this with other Apple gadgets they own.

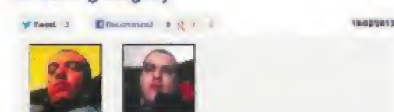
Detectives in Wolverhampton have released an image of a man they want to trace.

'In the days following the burglary, the victim received photographs of a man using the iPad, which were sent to her via an Apple iCloud account,' explained West Midlands Police in a statement.

PC Stuart McNeil of Wolverhampton Police station added: 'The man in the images may have a legitimate reason

Appeals for Help

Man pictured on stolen iPad could hold key to solving burglary



for being in possession of the iPad but, regardless of how he came to have it, we need to know who he is.

'I would urge anyone who knows the identity of the man in the pictures, or indeed the man himself, to come forward and speak to us.'

Anyone who recognises the man is urged to call Wolverhampton CID on 101 or Crimestoppers on 0800 555 111.

Visit www.west-midlands.police.uk/latest-news/appeal.asp?id=5401.

SNAP SHOTS

● The family of photographer Bob Carlos Clarke have launched a fresh bid to raise money in the hope of making a short film in his memory, two years after making a similar appeal. Organisers of the project, called Darkroom – The Obsessions of Bob Carlos Clarke, say they need to raise £80,000 by 27 April. The Bob Carlos Clarke Foundation and The Little Black Gallery in Chelsea are helping to make the film about the photographer, who died in 2006. For details, visit www.bobcarlosclarke.co.uk/darkroom-the-obsessions-of-bob-carlos-clarke/.

● Laura Robinson from Leeds College of Art has won the Mono Darkroom category of a student competition run by Harman technology Ltd. Southport College student Kieran Rouffignac took top place in the Digital Inkjet category of this year's contest, which adopted the theme 'Beauty and the Beast' and pulled in more than 600 entries.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

RARE VICTORIAN PICS UNCOVERED

DOZENS of rare 19th century photographs, captured by a female contemporary of Victorian pioneer Julia Margaret Cameron, have been unearthed.

The 37 albumen prints were taken by Clementina Maude, Lady Hawarden, one of the most influential fine-art photographers of the time, according to Bonhams auction house, which expects them to fetch up to £150,000 when they go on sale on 19 March.

The collection includes 15 associated albumen prints, several of which may also have been taken by Lady Hawarden, say auctioneers.

'The surviving photographs suggest that Clementina... began to take photographs on the Hawarden's Irish estate in Dundrum, County Tipperary, from late 1857,' said a Bonhams spokesman.

'Many of these were taken with a stereoscopic camera, and the present

collection contains several Dundrum images...'

Lady Hawarden shot many of the photos from a studio she had set up on the first floor of her London home, at 5 Princes Gardens, in the early 1860s.

The portraits – which measure 198x144mm – have been plucked from an album that may have once belonged to one of the subjects, or their siblings.

Most are not represented at the V&A museum, which already houses around 800 of her pictures, the bulk of the photographer's work.

Lady Hawarden died in 1865, but it was not until the 1980s that the V&A appraised and catalogued her work in detail.

'Like those in the V&A, most of the present images have been removed from an album but, remarkably, with very little loss. Only one image is missing a corner, making this collection all the more exceptional.'



© LADY HAWARDEN COURTESY BONHAMS

JESSOPS
The new Jessops website will be launching soon!!

JESSOPS Photo
to go & funding click here to visit

Sign up for relaunch updates

Important Message:
If you have an enquiry relating to Jessops products and services purchased prior to 31st January 2014, then please email enquiries@jessops.co.uk

ALAN JESSOP WELCOMES DRAGON'S BRAND BUYOUT

ALAN Jessop has welcomed the buyout of the family name by *Dragons' Den* star Peter Jones – even if the brand may only survive as an online retailer.

Alan Jessop, who retired from the business in 1996, told AP: 'I'd like to see the name out there and respected again.' He pointed out that his father, Frank, originally started the business as a mail-order company.

Jessop also expressed delight at news that two former Jessops staff have taken over a former Jessops outlet in Bicester, Oxfordshire, despite it not bearing the Jessops name when it opens on 1 March (see *News*, AP 9 March).

Jessop, who ran the camera chain until his retirement, told AP: 'I am really pleased... We

didn't have a store in Bicester when I was with the company.'

Meanwhile, it has emerged that Jessops brand buyer Peter Jones has added 'Jessops Europe' and 'Jessops Retail' to the online business he set up after acquiring the Jessops name at the end of January.

Companies House documents, seen by AP, confirm the Buckinghamshire-based entrepreneur as a director of Jessops Europe Limited, Jessops Retail Limited and Jessops Online Limited, all set up last month after Jones and other parties bought the Jessops name.

So far, Jones has remained tight-lipped on whether any Jessops stores will reopen, in addition to the relaunch of the Jessops website.

PHOTOGRAPHER WINS \$25K RIGHTS PAYOUT



FASHION house DKNY has donated \$25,000 to charity after being accused of using a photographer's pictures in a shop window in Thailand without permission.

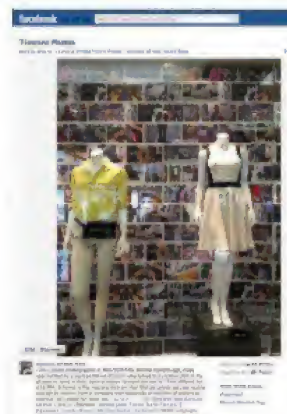
New York street photographer Brandon Stanton said he was approached by a DKNY representative for permission to buy 300 of his photos to hang in their store windows.

The fashion house offered him \$15,000 before a friend told him that \$50 per photo was not nearly enough from such an organisation.

On his Humans of New York Facebook page, Stanton wrote: 'So, I asked for more money. They said "no".'

But a fan subsequently sent him a photo from a store in Bangkok, showing that DKNY had gone ahead and used the images without Stanton's consent.

'The window is full of my photos. These photos were used without my knowledge, and without compensation,' complained the photographer,



urging DKNY to donate \$100,000 to a YMCA in Brooklyn, on his behalf.

In a statement, the company admits to the mistake, saying that its Bangkok outlet 'inadvertently' used an internal mock-up containing some of Stanton's images.

'We apologise for this error and are working to ensure that only the approved artwork in used.'

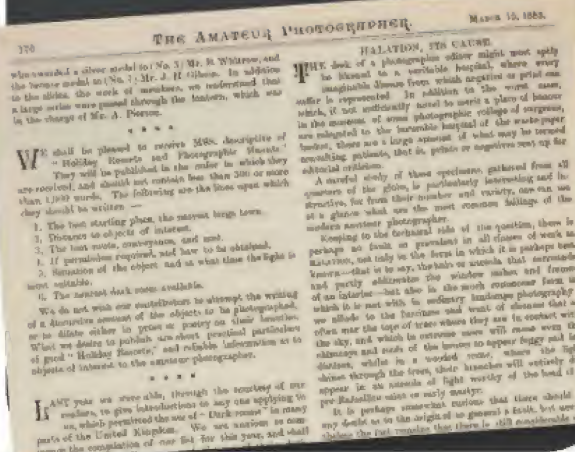
The statement adds that DKNY will make a \$25,000 donation to the YMCA in Bedford-Stuyvesant, Brooklyn, in Stanton's name.

DKNY used its Facebook page to apologise.

AP
THIS
WEEK
IN...

1889

The effect of 'halation', described as a halo that surrounds a window frame when viewed from indoors, for example, was one of many photographic effects that AP's editor came across among 'specimens gathered from all quarters of the globe'. An article in the journal added: 'The desk of a photographic editor might most aptly be likened to a veritable hospital, where every imaginable disease from which negative or prints can suffer is represented. In addition to the worst cases which, if not sufficiently novel to merit a place of honour in the museum of some photographic college of surgeons, are relegated to the incurable hospital of the waste-paper basket, there are a large amount of what may be termed consulting patients, that is, prints of negatives sent up for editorial criticism.'



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STAR TREATMENT FOR AMATEUR'S PHOTOS

A PHOTOGRAPHY

enthusiast's 1960s street pictures were brought back to life to star in a major London exhibition.

The images, which show the King's Road in Chelsea at the height of the Swinging Sixties, were captured by John Hendy, a keen photographer from the 1950s until his death in 2008.

Bosses at Proud Galleries spotted the pictures after Hendy's son, Simon, scanned 850 rolls of his father's black & white films and uploaded the archive onto the internet.

'Once or twice a year from 1967 to the mid-1970s, he travelled down from Northampton and took photos of people in the street,' Simon told AP.

Four of John Hendy's images went on display at Proud Chelsea as part of a

retrospective exhibition focused around the 1960s fashion designer Ossie Clark.

Ossie Clark: King of the King's Road Reigns Again was due to run until 10 March, and featured the work of photographers such as Norman Parkinson.

'He would have been stunned to see his pictures alongside someone like that,' added Simon, who said the photos have gone on sale as limited-edition prints.

A spokesperson for Proud said: 'We included John Hendy's photographs in the exhibition because we wanted to give context to the Ossie Clark exhibition and we felt Hendy's shots perfectly capture the spirit of the King's Road in the 1960s.'

John Hendy's archive also features 650 rolls of colour negatives and 11,000 slides.

TRIBUTE TO RENOWNED MUSIC PHOTOGRAPHER

A PHOTO library has paid tribute to renowned music and arts photographer David Farrell, who died in January aged 93.

Lebrecht Music & Arts, a photo library that represented David for 14 years, wrote in an obituary on its website: 'In 1955 David's first assignment was to photograph Yehudi Menuhin and Sir Thomas Beecham at the Bath Festival.

'This was the beginning of a lifetime friendship with Menuhin and of a career photographing classical musicians at work and in less formal moments.

'Across the next 30 years he photographed virtually every classical musician who performed in the UK, providing intimate performance photographs of musicians ranging from Louis Armstrong, Leonard Bernstein and Jacqueline du Pre, to Kennedy and Ravi Shankar.'

London-born David, who served in Bomber Command during the Second World War, also captured early photographs of The Beatles and the Rolling Stones in the 1960s, before turning to photographic theatre.



Do you have
a story?

Contact Chris Cheesman
Tel 0203 148 4129
Fax 0203 148 8130
amateurphotographer.co.uk
iocomedia.com

CLUBNEWS

Club news from around the country

NORTH ROMFORD CAMERA CLUB

The club is gearing up to do battle with Dagenham Camera Club on 18 April. The club meets on Wednesdays at 8pm at North Romford Community Centre, Clockhouse Lane, Collier Row, Romford, Essex RM5 3QJ. Tel: 0208 500 0301 or visit www.northromfordcameraclub.co.uk.

MOULSHAM LODGE CAMERA CLUB

AP Editor Damien Demolder is due to give a talk at the club on 18 March. Entry is free to all. The event will take place at St Lukes Church Hall, Gloucester Avenue, Chelmsford, Essex CM2 9LG. Visit www.moulshamlodgecameraclub.co.uk.



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Right: The size of the rear LCD screen has been upped to 3.2in

Far right: Nikon states that the D7100 is weather-sealed to the same standard as its professional-level D800. The yellow lines in this picture indicate the areas that are weather-sealed, which would otherwise be prone to letting in dust and moisture

it does not use an optical low-pass filter. We have seen this set-up before when Nikon launched its D800 and D800E – the latter does not use a low-pass filter and it benefits from sharper images. This time round, though, there is only one version of the D7100.

James Banfield, Nikon's group support and training manager, told AP that the higher pixel density of the D7100 reduces the risk of moiré patterning that can occur as a result of removing the low-pass filter, which means the camera does not need one. Indeed, from my experience with the D800E, the number of times moiré patterning is obvious in an image is limited – even if one intentionally tries to achieve the effect by shooting uniform patterns. Even if it is present, the moiré effect can be removed using Nikon's supplied raw-editing software.

The result of removing the filter in the D7100 is that images are sharper. This is an exciting prospect in this high-resolution APS-C-format camera, as it could turn out to be class-leading. Having tested the 24-million-pixel D3200 and D5200, I am particularly keen to see how the removal of the low-pass filter affects image quality. When shooting full-resolution images using these two cameras with inexpensive lenses, detail can be a bit soft when viewed at 100%. Using the D7100 with a premium lens should provide sharper images and use the sensor to its full potential. The D7100 could even turn out to be a suitable alternative to a full-frame camera, such as Nikon's own D600.

Given its high resolution, it is impressive that the D7100 still offers a nifty 6fps continuous burst mode. This is no doubt thanks to its powerful Expeed 3 processor, which is the same as that used in the professional-level Nikon D4 and the Nikon 1 compact system cameras. Other noteworthy shooting modes include HDR and seven special effects that can be used

AP hands-on Nikon D7100

Nikon's new flagship APS-C-format DSLR has an impressive array of features, including a 24.1-million-pixel CMOS sensor with no optical low-pass filter. **Tim Coleman** takes a first look at the D7100

AT THE D7100's launch, Nikon's Consumer DSLR product manager Simon Iddon described the company's latest DSLR as the 'best DX has to offer'. From its name, you might think the D7100 is set to replace the D7000, but like the D3100 and D3200, and the D5100 and D5200, the company insists that both the D7000 and D7100 will jointly be part of Nikon's 'enthusiast' line-up. The D300S is now classed as a 'limited-supply' model, and I would be surprised if the much-rumoured D400 will ever materialise to replace it. So, as the D7100 has both a high-resolution sensor and a weather-sealed magnesium-alloy build, it would appear that it could do the job of both the D300S and D7000.

At first glance, there appears to be enough differences between the D7000

and D7100 – such as price and sensor resolution – to warrant each camera its place in Nikon's line-up. Confusing as Nikon's crowded DSLR product line may now be, there is a camera for most budgets. The D7100's RRP is £1,099.99 (body only), while two years since its launch the D7000 can be picked up for around £645. The D7100 features a 'newly developed' version of the 24.1-million-pixel sensor found in the D5200, whereas the D7000 uses a 16.3-million-pixel sensor.

FEATURES

'Newly developed' is a term often used by manufacturers to describe their latest imaging sensors. The major change to the 24.1-million-pixel sensor in the D7100 over the unit found in the D5200 is that

AT A GLANCE

- 24.1-million-pixel CMOS sensor without low-pass filter
- 51-point AF system, with points sensitive to f/8
- 6fps continuous shooting
- Magnesium-alloy chassis and weather-sealed body



'Nikon claims the AF system is sensitive down to -2EV, so it should work under moonlight'

in both still and movie capture.

Another area of development benefiting the D7100 is the autofocus system. This consists of 51 points grouped in a large central portion of the frame, with the 15 central points being the more sensitive cross-type. Nikon claims the system is sensitive down to -2EV, so it should work under moonlight. In the dimly lit briefing venue at the D7100's launch, the AF seemed snappy when used with the 70-200mm f/4 FX lens, but we will conduct a more rigorous examination in our full test in the coming weeks. All in all, the D7100's feature set looks promising to those seeking high-quality images and high-speed performance.

BUILD AND HANDLING

Billed as compact, lightweight and durable, the D7100 is a fraction lighter at 765g (with battery and memory card) than the D7000 and virtually the same size. The camera benefits from weather sealing to the same standard as the professional-

level D800, as does its new MB-D15 battery grip. Frustratingly, any owners of the D7000 and battery grip who are looking to upgrade will be forced to buy the new grip, because the size of the D7100 means it is incompatible with the older version.

The D7100's top and rear are made from magnesium alloy. Its front grip has been revised and fits the hand very well. With a standard zoom lens attached, the camera is well balanced and is certainly light enough to hold with one hand. Start-up is speedy and shutter lag is minimal, to a measured 0.052sec. This camera feels like an expensive bit of kit.

A neat new function is that a custom white balance reading can be taken when in live view, using a spot from anywhere in the frame. This quick method is handy because taking a custom reading in other Nikon cameras, such as the D600, can be a fiddly, time-consuming process.

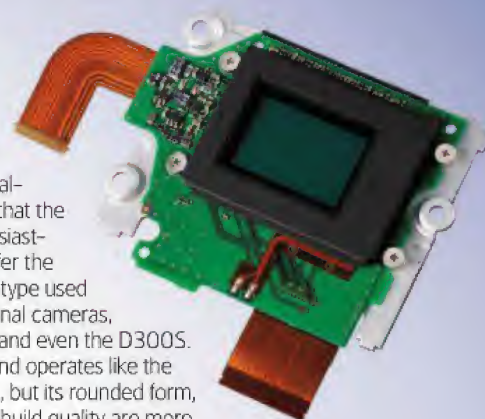
Nikon has opted for a twin SD card slot in the D7100 that is compatible with the latest UHS-I 104 memory cards. The shooting-

mode dial has been revised, with a lock being introduced. This dual-layer dial indicates that the D7100 is an enthusiast-level product. I prefer the dial function of the type used in Nikon's professional cameras, such as the D800 and even the D300S. The D7100 feels and operates like the D7000 and D600, but its rounded form, shutter design and build quality are more reminiscent of the D800.

With its high-resolution sensor, the D7100 has a 1.3x crop mode from the DX format at a very usable 15.4-million-pixel resolution. Of course, the crop mode extends the focal length, which is handy for distant subjects. For example, I used the camera with the 70-200mm f/4 FX lens (105-300mm equivalent), which in the crop mode becomes approximately 135-400mm. When in the crop mode, the 51 AF points virtually fill the frame. By adding a 2x teleconverter when in the crop mode, the range of this lens extends to 270-800mm.

Another new feature of the D7100 is the fact that the AF points are sensitive down to f/8, which means that the system can work to its full potential when a 2x teleconverter is attached and used with lenses of f/4 and faster. This particular camera, lens and teleconverter set-up costs around £2,500, which is not bad for a possible 800mm f/4 with full AF response. In short, the crop mode extends the versatility of the camera, especially as it is backed up well by the AF system – wildlife photographers take note.

The D7100 is due for release at the end of March, and is available body only and with the AF-S DX Nikkor 18-105mm f/3.5-5.6 VR lens for £1,299.99. The optional MB-D15 battery grip costs £279.99, while a new wireless remote controller (WR-1) costs £649.99. **AP**



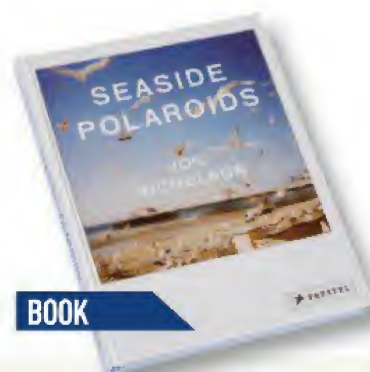
Above: The 24.1-million-pixel sensor chip is the same as found in the D5200, but with the low-pass filter removed

Left: Tim Coleman with his hands on the D7100, trying out the new spot white balance function in live view



APReview

The latest photography books, exhibitions and websites. By Jon Stapley



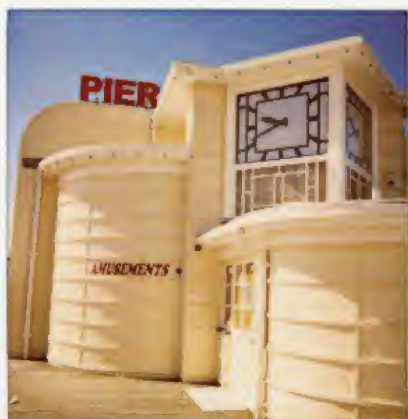
BOOK



Seaside Polaroids

By Jon Nicholson, Prestel, £19.99, hardback, 96 pages, ISBN 978-3-7913-4730-1

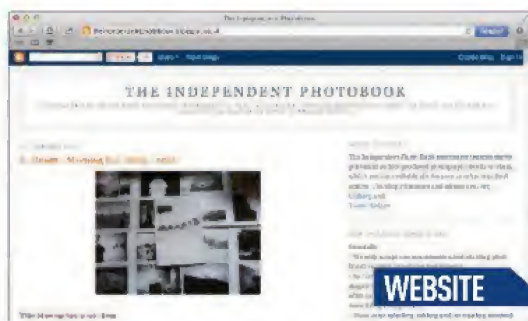
THOSE who remember grappling with old Polaroids must be bewildered by the Instagram generation. As Roger Hicks noted in his *Final Frame* (AP 23 February), after years of struggling to surpass inferior image quality, we have produced a crop of photographers who deliberately fuzz up images for a faux-vintage look. Yet the apps don't quite capture the feel of film, and Jon Nicholson has achieved this with these images of British coastal towns, taken on an authentic '70s Polaroid camera. While the book could be called a nostalgia trip, the dated charm of the British seaside lends itself to a lo-fi aesthetic. Sometimes it feels like Nicholson is battling against the rigid square format to keep his compositions interesting, but on the whole the book is a pleasure.



theindependentphotobook.blogspot.co.uk

INDEPENDENT publishing has been steadily increasing over all genres of books in recent years, and photo books are no exception. The Independent Photobook is a blog that has steadily been cataloguing releases of independent photo books and photo 'zines' (one-off titles that resemble magazines in size and binding) since 2010. Updates are regular and frequent, averaging 200-300 every year, and the blog authors have put a lot of work into

researching new books to promote. The entries are rather sparse, with just vital statistics of each title, and if you're looking for analysis, comment or even just a simple verdict on whether a book is any good, the site won't be of much help. As a basic resource for keeping on top of what photo books are being independently published, though, this is perfectly adequate.





BOOK

Viviane Sassen: In and Out of Fashion

By Viviane Sassen, Prestel, £35, hardback, 296 pages, ISBN 978-3-7913-4828-5

VIVIANE Sassen's fashion photography is striking and so different from that of others that this book will likely inspire a host of adjectives to describe it, probably none of which will be 'predictable'. Sassen's work frequently takes excursions into the surreal, bizarre and almost grotesque as she experiments with various techniques. Light painting, close crops, body colouring, surreal contortions and some provocative compositions are all combined and played with to create a formidable body of work that spans 17 years. It won't be for everyone – there is a line where unconventional crosses into gimmicky, and some may find Sassen tips a little too far over it. For fashion enthusiasts who are sick of seeing bland and uncreative photography, though, this stylish book will be a definite treat.



© VIVIANE SASSEN



Erik Kessels: Album Beauty

Until 26 May. QUAD Gallery, Market Place, Cathedral Quarter, Derby DE1 3AS. Tel: 01332 290 606. Website: www.derbby.quad.co.uk. Open Mon-Sat 11am-6pm, Sun noon-6pm. Admission free

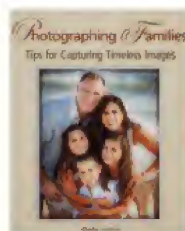
IT IS strange to think that photo albums may soon be consigned to the past, with family memories instead organised into neat folders on hard drives or in Cloud storage. Erik Kessels would argue that we have lost something in this transition, and has curated this exhibition of old personal photographs as a testament to the enduring value of the photo album. No doubt considered mundane at their inception, time has granted these images of fashions, families, births a curious, nostalgic appeal, albeit one that might elude those without any fondness for or memory of the days of photo albums.



EXHIBITION

CONDENSED READING

A round-up of the latest photography books on the market

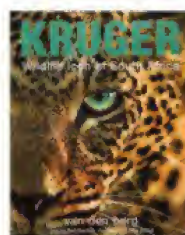


● PHOTOGRAPHING FAMILIES

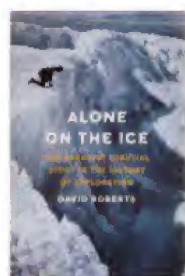
by Michele Celentano, £21.99 For the portrait photographer, getting quality shots of an entire family offers a range of challenges, both from pushy parents and fidgety children. Michele Celentano offers a guide for dealing with these situations and has plenty of tips for soothing tricky subjects. A broader selection of images would have been useful – the same shots crop up a fair few times.



● **PANOBLOCK 2012** by Kolor, £30.99 Kolor's annual panorama competition produced a superb crop of inventive images last year, and the standouts have been collected for this book. The images are divided into landscape, cityscape, water and so on, and some of the effects that inventive photographers have achieved are just astonishing.



Some categories are fuller than others – Landscape is enormous, but Entertainment and Imaginary feel quite threadbare. ● **KRUGER** by Heinrich, Philip and Ingrid van den Berg and Keri Harvey, £25 Some excellent wildlife photography and a lot of facts and figures help set this book apart. The variety of wildlife to be found in the Kruger is captured in detail by the practised hand of photographer Heinrich van den Berg, making this one at least worth a look. ● **ALONE ON THE ICE** by David Roberts, £20



This story of the survival of explorer Douglas Mawson after a disaster in the Antarctic has been exhaustively researched and well documented by author David Roberts. The images of 20th century Australian photographer Frank Hurley bring Mawson's story to life.

Letters

Share your views and opinions with fellow AP readers every week



© ADAM FARRINGTON

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

WHO'S PROBLEM IS IT NOW?

I write as the owner of an independent high-street photographic retailer in a backwater town attempting to make a living, wishing to draw readers' attention to the dilemmas we face. Your news article of AP 2 March concerning the financial position and demise of Jessops shows the sorrowful state our industry currently finds itself in.

For Canon et al, allowing such debts to mount indicates their dependence on one outlet to showcase their products. They do not wish to trade with small independents, as witnessed by their trade terms. It is often cheaper for us to purchase from a web-based supplier than direct, or via a major industry wholesaler for onward selling. We do have overheads to consider, with staff, rents and rates all needing to be costed into the selling price. For example, a Canon Ixus 240HS from Amazon is £154.95 including VAT, but from our supplier it is £188.71. For DSLRs, the difference is beyond belief. People come to look, but then purchase off the web.

Recalling a seminar from many years ago, the following phrase was used: 'Should you owe the bank a few pounds, you have a problem; should you owe the bank many pounds, they have a problem.' Well now the suppliers to Jessops, owed millions, have a problem. The problem of how to establish – along with retain – a working relationship with the few remaining retailers existing on the high street that are prepared to invest in their products.

You reap what you sow. What more can, or should, I say?

John Cooper, Pattinson Photography, Northumberland

A NOTABLE OMISSION

I'm quite excited by some of Fujifilm's recent announcements and cameras. But I'm wondering whether it'll be worth upgrading to its new bridge, the FinePix HS50, when I already own and like a HS20. I gather the HS50 has a higher-quality viewfinder, better autofocus, better manual focusing and a

longer-reach lens, but there's one feature that stands out because it's missing: Fujifilm's highly regarded X-Trans sensor.

Adrian Clarke, Fujifilm's senior vice president, when referring to bridge cameras, has been quoted in AP as saying: 'We need to defend this [share] vigorously.' The X-Trans sensor would have done wonders

Write to...

'Letters' at the usual AP address (see page 3), fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com.

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

for a camera like the HS50. Perhaps it'll come to pass. But in the light of this declaration, why isn't it here now?

Melvyn Dover, via email

I suspect that the X-Trans sensor is somewhat more expensive than traditional sensors to manufacture, even if just due to its non-standard filter arrangement, and for now it will exist only in the higher-end X models. I do hope though that it will begin to filter down, and when it does the company's bridge cameras will make welcoming and excellent hosts – **Damien Demolder, Editor**

TRIP DOWN MEMORY LANE

I felt a wonderful sense of happiness when I read Susan Durrant's letter of the week in AP 2 March. I too am a proud owner of a wonderful Olympus Trip 35, which I bought some time around 1975-76. It was my first real camera, and I took it everywhere: school trips, family holidays, all that sort of stuff. Sadly, it no longer works: the light-tight seal on the back door has gone and the light meter has packed up.

As a young boy in my early teens, I never got a bad picture from this fabulous piece of kit. How odd now that as an adult returning to photography some 15 years ago, I chose to use Canon gear and not anything from the Olympus OM range, as some photographers do go for the make that they remember from their childhood.

My only wish is that all manufacturers could one day make modern cameras in the same way. Although my Trip no longer works, there are many on the market that do, and which haven't even been repaired or serviced. How many of today's cameras will still be working in 35-40 years' time?

Sean Dempsey, Hertfordshire

Not very many, I would guess – **Damien Demolder, Editor**

MISSED THE POINT

In his unwarranted venomous response to my letter of AP 9 February, Mr Steve Sapsford (AP 2 March) has completely missed the whole point. To start with, it was incorrectly printed that I am a professional, while I am in fact retired. Although I was in the profession for most of my working life, since April 1966, I no longer practise as

What The Duck



<http://www.whattheduck.net/>



such and am now a happy amateur.

My letter merely pointed out the features that I, and many of my professional and amateur friends, would like to see in future DSLRs. Should any camera manufacturer wish to make upgrades, they should add pop-up flashes and swivel backs to all their bodies, and make both their lenses and their bodies weatherproof. I supported my suggestions with personal experience. With the great advances in modern technology, these should be easily achievable at little added cost, making the equipment very attractive, must-have gear.

At present, I am very happy with my Nikon D5000 (despite it's misgivings) and the professional-quality results it gives me in my retirement. Obviously, I need to keep a shower cap handy!

John Heywood, via email

A COMING OF AGE

In response to a letter you printed, some months ago, about children taking pictures, I decided to take my seven-year-old son to photograph a local football match. When we got back after the game, we had a look at the results and, to my horror, my picture is nowhere near as good as his (above right). What I forgot to mention is that I work for the local newspaper as their photographer!

Adam Fairbrother, via email

You should sub-contract him to cover the games for you, while you put your feet up. It's scary when you get beaten by a child! – Damien Demolder, Editor

THE MAGAZINE TREE

A common sight in many a photographer's living room is the 'magazine tree'. Although it's a slow-growing species, it's particularly invasive and able to take root in the smallest of spaces. A shady spot next to a sofa is ideal. At first it can be a dangerous tripping hazard, but over time, and with enough nurturing, it can grow tall enough to double as a convenient coffee table.

Unfortunately, like most trees, without careful attention it can overwhelm it's surroundings. It's then time to cut it back, or even remove it completely – but be warned, they spread easily, you may have another growing under your bed right now, without even knowing it...

Steven Fairbrother, Derbyshire

I'm developing a minor rainforest in my office! – Damien Demolder, Editor

BEST COMPACT EVER

Mention of the Olympus Trip (*Letter of the week*, AP 2 March) reminds me of the journey I made, by 4x4, for a charity project with three others in December 1981 to North Cape in Norway. North Cape was then inaccessible to tourists in winter. My main camera was a Canon AE-1 with a Sunpak hammerhead flashgun, but I also took an Olympus Trip and a very small flashgun with me.

For the last 25km from Honningsvåg, we were taken across the mountains in the rear section of a Norwegian Navy articulated snowcat vehicle. It was dangerous and very bumpy ride. Taking the Canon was just not an option, and it also was not 'winterised'. So instead, I took the Olympus with me under my thermal suit. Because of its mechanical construction, the Olympus worked in -20°C and I was able to take some acceptable pictures of the event. The Olympus Trip could well be the best 'popular compact' ever produced, considering the price.

Richard Bond, Hampshire



BACK CHAT

AP reader Wendy Park may not be the luckiest photographer, but that will never stop her shooting away

PEOPLE say that luck plays its part in any kind of success, but I must be one hell of an unlucky lady when it comes to success from my photography. Scant doesn't begin to describe it.

I've always owned decent equipment but the only 'assignments' I've had were photographing some of my friends' children. Yet nowadays the idea of aiming my camera anywhere near children, even those of my friends, gives me the heebie jeebies. That's what political correctness does for you. Over the years I've sent numerous submissions to various photo magazines, only for it to cut like a knife when they were rejected. I did once have a picture published in AP's photo critique page when it was manned by Mike Maloney who, amazingly, singled it out for praise.

After dining out on that achievement for a few weeks, I slaved for hours in my darkroom over a set of mono images that I sent to a photo magazine (not AP). Hard work always brings rewards, I thought. But my heart sank when, coming down for breakfast one morning, my rejected submission came whizzing through the letterbox. We've all looked at a winning picture and thought, 'I could do better than that!' I've said it dozens of times, yet invariably failed to do so. I've entered photo competitions galore – all to no avail. A photo I sent to a local TV station was shown behind the chart during a weather forecast. It was a fiery sunset, yet the presenter described it as a sun *rise* – and she even got my surname wrong, calling me Perk instead of Park.

Yet no amount of rebuffs and setbacks can deter me from my love of taking pictures. The magic of freezing a moment in time by pressing a button is a totally engaging and utterly addictive process. I started doing it using a Yashica TL-Electro 25 years ago and I've now graduated to a Nikon D7000. And despite having read various articles on how to make your photography pay for itself, I've failed to do so. Still, no matter. I was recently walking in Kielder on a beautiful autumn afternoon. The amazing colours all around me had my camera shutter clicking like a football ground turnstyle. And the golden late-afternoon sunlight should be regarded as the eighth wonder of the world. I doubt I got any prize-winning shots, but you never know! Yet regardless of whether I ever produce any 'winners', nothing can stem my joy of being out there with my camera.



BRINGING
YOU ESSENTIAL
EXPERT ADVICE
EVERY WEEK

PHOTO INSIGHT

David Ward discusses his shot of kelp roots taken in one of his favourite locations and talks about the best lighting conditions in which to take pictures



DAVID WARD

David Ward is one of the UK's finest landscape photographers. With more than 20 years' experience in large-format photography, he has photographed extensively throughout the UK and in countries such as Canada, Iceland, Norway and France. He has also led workshops for Light & Land. David has written two books on his photographic philosophy called *Landscape Within* and *Landscape Beyond*. Each month, he will discuss the story behind one of his fantastic landscape photographs

I DISCOVERED this shot while taking a walk along the beach in one of my favourite locations, Achnahaird, which is in the north-west Highlands of Scotland. Although it's a location that I don't often visit, it's a place I am incredibly fond of. I was recently looking back through some of my favourite images that I've produced in the past ten years or so and I found that six or seven of them were actually produced on this beach. That's a disproportionately large amount considering it's a location I visit at most once a year.

Achnahaird has many things that I enjoy working with. For example, the damp sand, under the right lighting conditions, offers some great reflections. Because it's in the Highlands, it also guarantees overcast conditions, which is something I'll discuss later. I also like the fact that the area never looks the same. Once the tide comes in things are shifted around, so that each shot is, in its own way, unique. Around the beach there are some great rock formations and salt flats, and all of this is backed by some beautiful hills. It's a quietly spectacular location.

This image was taken on a large expanse of sand on a particularly overcast day. I could see there was a patch of blue sky moving in my direction, and just ahead of me I could also see that the roots of a kelp plant had been caught in the sand after a big storm. They seemed to look like sea monsters breaking the surface. I wanted to photograph the roots and also capture the reflected light on the damp sand. Luckily, the light was moving in a very even way so I was fairly certain where I should set up in order to capture the scene. I set up my camera and waited around 20 minutes. Sure enough, the light positioned itself within the frame and reflected on the sand.

What appeals to me about this image is that it's a shot you perhaps wouldn't notice if you were strolling along the beach. There's something ordinary about it. Because I have presented this scene within a frame I have isolated it and drawn attention to it. It's a common theme within my work. I like to try to find beauty in the mundane and everyday. While this image is not an uncommon sight on a beach, the way it is shot makes all the difference.

I worked hard to figure out exactly where the best position would be to shoot. That was dictated largely by where the reflection

was. For instance, the left-hand piece of kelp crosses over the one in the middle but in the reflection it's completely separate from it. That was a very deliberate decision. I wanted to make that slight incongruity because the rest of it is very symmetrical. I wanted to add a bit of tension to the image by doing that.

This image could have been shot in direct light and have been obvious what it was. But, due to the way I've photographed the kelp roots, they become something mystical. They appear in silhouette and less obvious. The reflections on the wet sand add an extra level to it as well.

The light also serves to push your eye towards the subject through gradation – it's darker at the bottom than it is at the top. It's very natural for our eyes to move from the

'Because I have presented this scene within a frame I have isolated it and drawn attention to it'

dark areas of a scene to the light, and that's what I tried to exploit here. In this image you look at the edges and bottom of the frame first, and then your eyes travel towards the shapes nearer the top. This all happens in a fraction of a second, but it's very important to note.

I would say that around 80% of my images are made under overcast conditions. I think the quality of the light is much nicer – it's subtle. If you're working with reflections, they will show up a lot better in that light. It guarantees that the colours are much more prominent because in direct light colours can tend to appear subdued.

The kelp roots are in that position within the frame simply because it felt right to put them there. I try not to think too much about things like that. It was placed there just because it felt balanced. If I look at it, I suppose the lines of reflection are probably a third of the way from the top, but I didn't consider that. I judge subject placement on a case-by-case basis, depending on the objects I have to work with. I often find myself placing things centrally, but here it needed to be presented in a more dynamic way – just positioning the subject a little to the side has made all the difference. **AP**

David Ward
was talking to
Oliver Atwell

To see more of David's images or to book a place on one of his workshops, visit www.into-the-light.com



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ISOLATING A SUBJECT



MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 4 Book*, *Adobe Photoshop CS6 for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.

Martin Evening's

Retoucher's Guide

Martin Evening explains how to cut out a subject and place it against a black background

THIS WEEK I wanted to show how to isolate a building using a pen path to cut out the outline and place it against a solid black background. This isn't an original idea, as I have seen other photographers use this technique before, particularly with architectural photographs. The main task here was to create a pen path that accurately defined the outline of the subject. There are quicker and in some cases semi-automated methods you can use to create a cutout. However, with a subject like this, there really is no alternative but to use a pen path.

I'll be honest here and admit that even for an experienced Photoshop user like myself, it does take quite a long time to mask a detailed building outline like this. You will notice that I switched back and forth between Lightroom and Photoshop. For the early steps you can just as effectively use Camera Raw in Photoshop or Photoshop Elements. And for the latter stages where I converted the photo to black & white, you could just as easily add a black & white adjustment layer in Photoshop and use Curves adjustment layers combined with layer masks to apply the final dodging and burning.

The subject in this photograph is All Souls Church in Langham Place, London. This was one of those rare wintry days when the sun was out and I was able to quickly grab a photo with as few people as possible in front of the church.





1 Here you can see the photograph I shot of All Souls. This shows the original photograph, as imported into Lightroom using zeroed Develop settings.



2 The first step was to tone-correct the photograph and get rid of the heavy shadows. I did this using the Basic panel, where I raised the Shadows slider to +100 (shown here) and also used the Tone Curve panel to specifically lighten the shadows.



3 I then used the crop overlay tool to apply a tighter crop and also rotate the image slightly so that the church building appeared upright in the cropped frame.



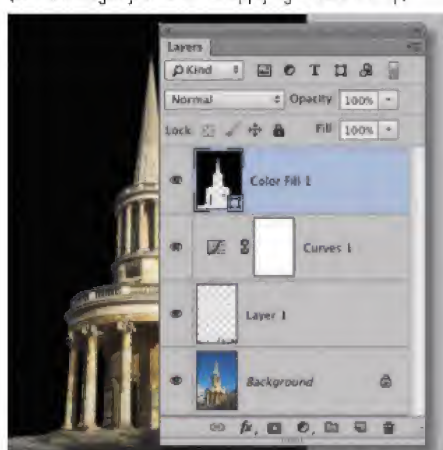
4 Next, I went to the Lens Corrections panel and applied a manual transform to the image. I adjusted the Vertical slider to correct for the converging verticals. I also applied a slight rotate to the transform (which is slightly different to applying a rotated crop).



5 I then created an edited copy of the raw master image, opening it in Photoshop. I added an empty new layer above the Background layer and used the Clone Stamp tool to remove the few people who were captured just in front of the building.



6 Now for the tricky part. I had to use the Pen tool in Photoshop to define a path outline of the church, including all the little gaps. As you can see, this meant adding a lot of anchor points, but it was the only way to create an accurate mask of detailed subject



7 With the path still selected and with black as the foreground color in the Tools panel, I added a solid fill layer by selecting Solid Color... from the 'Create new fill or adjustment layer' menu at the bottom of the Layers panel. This automatically added a solid black layer, masked using the pen path that was active.



8 I saved the photo in Photoshop. This also automatically saved and added the photo to the Lightroom catalog, next to the original raw master. I then converted the image to black & white in Lightroom and used the Split Toning controls shown here to apply a warm sepia tone.



9 For the finishing touches I added a number of graduated filter adjustments in Lightroom to lighten and darken various portions of the picture so that the final edited version looked more evenly lit at the bottom of the picture.

AP expert guide to photographing...

Red squirrels



Wildlife photographer **Drew Buckley** gives some advice on how to photograph Britain's native red squirrel over a single day



THE ICONIC British red squirrel really is a fantastic subject for wildlife photography. They're the kind of creature that can cheer you up just by looking at them. Every pose they make oozes character, which makes them an endless joy to photograph.

Red squirrels are native to British shores and once thrived across our woodlands. However, they are now in serious decline in England and Wales, although thankfully they remain widespread and relatively common in Scotland. Their survival is a result of the efforts of many dedicated people who refuse to allow this endangered species to become extinct.

Unfortunately their future remains uncertain as the much larger, introduced American grey squirrel outcompetes them for territory and food. Just a handful of grey squirrels were introduced to Britain in the late 19th century. They multiplied in their thousands, which sadly led to a devastating decline of our native reds. The greys also carry a virus called parapox. This virus seemingly does little harm to the grey squirrels, but once infected, a red develops nasty symptoms and will ultimately die a few weeks later. It's a very sad end to a fantastic creature. More needs to be done to create further strongholds for this enigmatic rodent.

Thankfully, there are plenty of places throughout Britain where you can venture out and photograph red squirrels. Over recent years on trips away, I've been lucky enough to visit some of the best places in the UK to do this. Favourites of mine are the Lake District and Highlands of Scotland, usually in autumn and wintertime, which are probably the best times of year to venture out to photograph them because of a number of reasons.

Once those green summer leaves start to morph into the russet autumn yellow, reds and oranges we've all come to love, the woods and landscapes around us transform into fantastic places to be and provide a great backdrop to any squirrel portrait. Another feature of this time of year is that



the red squirrel's characteristic ear tufts are most prominent.

All of your shots can be taken over a single day. This will create a consistency in your lighting and environment, and will give you a great day out in the open air.

BRINGING THEM CLOSER

There are many ways to attract the squirrels once you've located some, and as always the best method is to bring them closer with some tasty treats. The reds primarily eat seeds from plants and trees, but their diet can vary throughout the year. One particular type of nut they favour is hazelnuts. If you put these down whole, you'll probably only get to see the squirrel for a split second. Their instinct kicks in, telling them to cache it somewhere nearby to come back to later when food isn't so bountiful. However, this still makes for some great photo opportunities, and also

While much is being done to preserve the native red squirrel, it is under constant threat from the larger American grey squirrel

TOP TIPS

- Drop to their level
- Focus on the eyes
- Use a large aperture to make them pop out
- Watch out for distracting backgrounds
- Use food to your advantage and conceal it among photogenic settings



THE FLYING SQUIRREL FREEZING THE ACTION

I ALWAYS love capturing action in my wildlife photography, and this image is no exception. It's a moment frozen in time of a jumping squirrel. It's made by having some nuts on a raised table with a branch leading up to it and a gap between the two. These guys leap so effortlessly they put Olympic long jumpers to shame. As it would be quite tricky to focus track these through the air due to the speed at which they move, I prefocused on the branch and used a medium aperture. As this image is shot from the side, the squirrel shouldn't be moving towards or away from me but only side to side, so it should stay in the focus plane. All I then needed to do was choose a super-fast shutter speed and I was ready to go. I needed a few attempts to get the images I was after. I think they're a great insight into the flight of a squirrel.





serves to capture shots of their natural burying behaviour.

The best trick is to break up the nuts into smaller pieces, as the squirrel tends to stay and feast on them rather than scampering off. To create better images, look to place the nut pieces in concealed cracks on a nearby photogenic tree stump, or among leaves and moss. This valuable technique will help you to create some lovely, natural-looking images. The trick in all cases is to find interesting-looking mini 'scenes' encompassing natural features. All you need then is the missing star of the show to make an appearance. Do remember, though, these are wild animals so treat them with respect. Don't make loud noises or move too quickly, and remember the saying when photographing wildlife: 'Take nothing but pictures, leave nothing but footprints.'

TECHNIQUES

To get great portrait images you'll need a few tricks up your sleeves in the shape of

Right: Hiding food in the scene gives you control over where the squirrel will appear within the frame

Far right: As you will need to keep your distance from the subject, it is advisable to use a zoom lens such as a 70-300mm. This will ensure your presence does not disturb the squirrel



'Being on the same level as your subject enhances its 3D appearance and creates a much more intimate and interesting image'

some handy camera techniques.

To begin with, always make sure the sun is behind you so that it will illuminate the subject evenly. After some initial images, feel free to move around and play with side lighting and even some back lighting.

As with any wildlife, or general portraits for that matter, the crucial thing is to always focus on the eyes. Look at any wildlife image that grabs your attention and the first thing you will focus on is the eye. They must be pin sharp to draw the viewer in. Of course, if they're moving while you're shooting, it's quite tricky to both track the squirrel and constantly keep the focus point on its eye. In this case, switch to a larger AF coverage setting.

Dropping down to the animal's level will also help massively. Being on the same level as your subject not only enhances its three-dimensional appearance in the image, but it also brings the viewer into the subject's world, creating a much more intimate and interesting image. These will be photos worth getting your knees muddy for!

While concentrating the focus on the subject is the main priority, do be aware of anything distracting in the background.

There's nothing worse than taking that great shot, but having an unnoticed, out-of-focus branch bisecting the subject in the background. These can often be cloned out in post-processing, but adjusting your shooting position when composing can really improve the shot and leave you less work to do in the digital darkroom.

With all these techniques in mind, it's time to think about composition. A major aspect of wildlife photography is giving the subject space, and one style of composition is that 'old, reliable' technique of the rule of thirds. It seems obvious, but it's never failed me. It is somewhat implemented religiously in landscape photography, but it also comes in extremely handy when photographing wildlife. Dividing the frame vertically and horizontally into thirds and placing important details, such as the subject or its eye, on points where these thirds intersect can greatly improve and boost an image. Doing this aids the composition of the scene and creates negative space that the subject could move or travel into.

And while it is best to put these ideas into practice when out in the woods, the images can also be recomposed in post-production using the Crop tool. **AP**



RED SQUIRREL LOCATIONS

- 1 FORMBY NATIONAL TRUST WOOD**
Victoria Rd, Liverpool, Merseyside L37 1LJ. Tel: 01704 878 591. Visit www.nationaltrust.org.uk/formby. Car park open daily.
- 2 KIELDER FOREST**
Kielder, Hexham, Northumberland NE48 1ER. Tel: 01434 220 616. Visit www.visitkielder.com. Car parks are open daily, tickets cost £4.
- 3 CANNOCK CHASE COUNTRY PARK**
Marquis Drive, Hednesford, Nr Cannock, Staffordshire. WS12 4PW. Tel: 01543 871 773. Visit www.staffordshire.gov.uk. Car park open daily.
- 4 ABRIACHAN WOOD**
Inverness, Highland, IV3. Tel: 01476 581 111. Visit www.woodlandtrust.org.uk.
- 5 DODD WOOD**
Lake District National Park, Cockermouth, Cumbria CA13. Tel: 01768 778 469. Visit www.forestry.gov.uk. Parking available, all day pass costs £6.10

APERTURE AND BACKGROUND

WHEN it comes to wildlife images, using a larger aperture will do a great service to your work. Not only will it help you to use a faster shutter speed and freeze the action, it will also allow you to achieve some superb out-of-focus foreground and background blur. It's an effect that can add greatly to your image-making and cause your subject to 'pop' out of the image.



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Jubilee droplet

1 The droplet was caught at just the right moment to form a reflection of the flag behind
Sony Alpha 77, 16-50mm, 1/250sec
at f/8, ISO 200, flashgun, tripod

Red droplet

2 This a great shot, with a pleasing light exposure that accentuates the colours
Sony Alpha 100, 70-300mm, 1/125sec
at f/5.6, ISO 200, flashgun, tripod

Matthew McCormack London

When Matthew was asked to take some photographs of a friend's band, it ignited a passion for photography that has continued to burn ever since. Matthew has dabbled in many forms of photography, and says his greatest pleasure is the feeling of capturing the moment. 'I love the joy it brings when I capture "the shot";' he says. Matthew is keen on the technical side of photography as well as the creative, enjoying the fresh challenge that it brings, and has his sights set on going professional in the future. To see more of Matthew's images, visit his website at www.maccaphoto.com.



Colourful sound

3 The viewing angle allows the red stripe on the guitar to form a good leading line

Sony Alpha 100, 28mm,
1/8sec at f/4, ISO 100, tripod





Butterfly resting

1 Martha has captured a phenomenal level of detail in this gorgeous shot
Canon EOS 7D, 180mm,
1/160sec at f/10, ISO 800, tripod

Alighting

2 The uniform colour of the background helps to isolate the subject of this image
Canon EOS 7D, 180mm,
1/160sec at f/14, ISO 1000, tripod

Camouflage

3 Martha says that the challenge of creating her macro images lies in balancing all the different elements at play
Canon EOS 7D, 180mm,
1/200sec at f/13, ISO 640, tripod

Up close

4 The intricate detail of the dragonfly contrasts nicely with the bulbous fruit in this image
Canon EOS 7D, 180mm,
1/100sec at f/14, ISO 400, tripod



4



Martha Case Berkshire

Martha finds that photography allows her to be free and spontaneous in all the ways that her fine-art training does not. She finds a little time for photography throughout her busy working day, and says that she loves to capture all aspects of life. 'Nature photography is my most peaceful time and allows me to relive childhood explorations in the

undergrowth,' says Martha. 'Through the camera I am forced to see the world in myriad perspectives, creating a reflection of the world forever frozen in time.' In the future, Martha plans to experiment further with her excellent macro work. To see more of her images, visit Martha's Flickr page at www.flickr.com/photos/68709900@N06.

EDITOR'S CHOICE

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The level of detail captured is enhanced by the near perfect framing of this dragonfly. A delightful view of the insect's world –
Debbi Allen, deputy editor



Anna in the park

1 The model turning her face from the camera adds to the unusual atmosphere of this dreamlike portrait
Canon EOS 550D, 55mm, 1/200sec at f/5.7, ISO 100

Anna

2 The blurring effect on this shot makes it feel almost like a watercolour painting
Canon EOS 550D, 55mm, 1/100sec at f/5.6, ISO 125

Lili

3 This image shows an impressive degree of control over the contrasting tones caused by light and shadow
Canon EOS 550D, 40mm, 1/100sec at f/5.7, ISO 100



Alexandra Kondratenko Ukraine

Alexandra has been interested in photography for the past three years, after being inspired by viewing the work of other contemporary photographers. She especially enjoys street photography and experimenting with the possibilities of black & white. 'Photography taught, teaches and will always teach me to see or look at things differently,' she says. To see more of Alexandra's images, visit www.vk.com/alex_xela.

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Portraits of a revolutionary

With an exhibition of prints by artist and experimental photographer **Man Ray** now showing at London's National Portrait Gallery, **Jon Stapley** pays a visit to look back over a formidable career



THE J. PAUL GETTY MUSEUM, LOS ANGELES © MAN RAY TRUST/ARS ADAGP

ONE HAS to wonder how Emmanuel Radnitzky, better known by his adopted pseudonym Man Ray, would have reacted had he lived to see an exhibition in 2013 devoted solely to his photographic portraits. Man Ray was a practitioner of many art forms and his photography began as little more than a means of recording the other artwork he held in higher esteem. Later it became a job, as he took on commercial projects to supplement his income. Often dissatisfied with his results, he sought to escape what he viewed as the confines of photography by experimenting with printing and developing techniques. So why, despite this attitude, has his photography endured?

Thanks to the Man Ray Portraits exhibition at the National Portrait Gallery in London, which is showing more than 150 beautifully preserved prints of his work from 1916–1968, it becomes less of a mystery. Whatever reservations he may have had about the art form at first, Man Ray proved himself to be a capable and inventive portrait photographer. Over the years he cultivated a gallery of avant-garde artists, movie stars and his own personal muses, in portraits that may have begun just as a means to an end, but grew in the taking to become something much more substantial.

THE PORTRAITS

As you walk through the exhibition, with the prints laid out in rough chronological order, you see a man grow more confident in his craft. However, even in Man Ray's earliest portraiture from the 1920s there are some deft compositional touches.

In his portrait of 'Barbette' – a famous Parisian high-wire performer, who was really a Texas-born man named Vander Clyde – Man Ray combines two exposures on the same print (see left). In the foreground is a head-and-shoulders crop, and behind is an ethereal full-body shot of Barbette in mid-air. It's a sophisticated image, especially for 1926 when it was taken, and the dual nature of the composition plays with the duality of Barbette's own life and performance.

Man Ray took his art very seriously, and it's sometimes easy to forget that he had a wry sense of humour. One of his most famous images, 'Le Violon d'Ingres' (see right), is a surreal portrait of Man Ray's first female muse, Kiki de Montparnasse (aka Alice Prin). To create the final image, Man Ray hand-painted the f-holes of a stringed instrument, such as a cello or double bass, directly onto Kiki de Montparnasse's back on the photographic print. By turning her into a literal instrument as well as an artistic one, Man Ray makes a comment on the unique relationship between a portrait photographer and his sitter.

He was also not above a few playful attempts at self-mythologising. When he coined a new type of photogram, placing objects directly onto the light-sensitive material, he immodestly named them Rayographs.

Man Ray created this portrait of Barbette by combining two exposures



LEE MILLER AND SOLARISATION

About halfway through the exhibition, around 1929, a new face appears that swiftly dominates the rows of images. It's a classically beautiful face, with regal blonde hair evocative of early Hollywood stars. It belongs to Lee Miller, an American photographer and photojournalist with whom Man Ray would create some of his most famous photography. Confident and fearless – she would go on to photograph for *Vogue* during the Second World War – Miller entered Man Ray's life in 1929 by tracking him to a Paris café, where she walked in unannounced and declared: 'I am your new student'. She got her way.

Man Ray and Miller widely popularised a technique called solarisation. Also known as the Sabatier effect after a previous discoverer, solarisation involves re-exposing film or photographic paper to light during development. The result is a full or partial reversal of light and dark tones in the final image, depending on the duration of the second exposure, and pronounced lines that divide the image's subject and background.

The technique is demonstrated in two of Man Ray's most famous images – his 'Self-Portrait with Camera' and the 'Solarised Portrait of Lee Miller'. Both are simple shots granted a surreal edge by the solarisation effect. The blown-out backgrounds make the central figures seem almost ghostly, surrounded by a void of blank space.

Miller left Man Ray one night in 1932, and she disappears from the exhibition just as abruptly. Although he went on to find more muses on whom to fixate, it is fair to say that throughout the rest of the exhibition we never see another subject captured with so much care, thoroughness and intimacy as Miller.

LEGACY

Perhaps, in the end, it is Man Ray's initial dissatisfaction with his photography that

has caused it to be so well remembered. He was never satisfied with a final image, always seeking to improve upon what he had done and what he could do – many of the prints on display feature crop marks and other hallmarks of last-minute tinkering. When the discovery of solarisation gave him a chance to transcend the restrictions of a photograph, he seized upon it with both hands. The fact that Man Ray's art never truly penetrated the public consciousness means that such a broad exhibition of his work could be a once-in-a-lifetime event, and that reason alone is enough to justify a visit. **AP**

Above left: Man Ray's 'Self-portrait with Camera' is an example of solarisation

Above right: This Lee Miller portrait is one of Man Ray's most famous works

Below: The 'f-holes' in 'Le Violon d'Ingres' were hand-painted



MAN RAY AND PHOTOGRAPHY

1890 Emmanuel Radnitzky is born in South Philadelphia, Pennsylvania, USA, on 20 August

1897 His family settles in New York and he begins taking lessons in drawing

1908 Declines an architecture scholarship in order to pursue his artwork

1912 Adopts the name Man Ray, and begins signing his art with it

1915 Buys a camera for the purpose of recording his paintings

1920 Begins working as a portrait photographer in order to fund his painting and other artwork

1921 Wins \$10, his first photographic prize, for a portrait of sculptor Berenice Abbott. In July, he moves to Paris, where he meets Kiki De Montparnasse. Throughout the 1920s he makes many portraits of his cultural contemporaries, such as James Joyce, Pablo Picasso and Gertrude Stein

1929 Meets Lee Miller. The pair would go on to experiment with form and technique in photographic portraiture

1932 Miller leaves him. They would rekindle their relationship five years later, and remain good friends until Man Ray's death

1940 Moves to Hollywood following the outbreak of the Second World War. He meets Juliet Browner, another of his photographic muses, whom he would later marry. Throughout the following decade he spends much of his time making photographic portraits of film stars, including Ava Gardner

1951 Returns to Paris. His portraits begin to include experiments with colour photography

1962 Wins the Gold Medal at the Venice Photography Biennale

1963 Publishes his autobiography, *Self-Portrait*

1976 Dies on 18 November, aged 86

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Lost and found

A selection of images taken from **Thomas Sauvin's** Beijing Silvermine Project is being displayed at Derby's Format Photography Festival. **Oliver Atwell** takes a look at what they can tell us about China's recent history

LIKE many art forms, photography can find itself subject to shifting parameters and social trends, with 2010–2011 seeing a heavy emphasis on the genre of street photography. A number of photographers, both amateur and professional, jumped on the street-photography bandwagon and began producing images that were both candid and strangely voyeuristic. Suddenly the everyday, mundane lives of the people who traversed the streets and walkways of otherwise unremarkable locations became viable – and sometimes absurd – subjects for art. On another level, it communicated the notion of observation and surveillance – a subject that is becoming an increasingly prominent issue on our British shores.

As we move through 2013, we can see another trend developing, although it is not a million miles away from street photography. Vernacular (or found) photography is big business right now. The term refers to lost and discarded images taken by amateur or unknown photographers who have photographed common everyday subjects. Themes can include such ordinary things as photo-booth images, family snapshots, mugshots and vintage portraits. Many of these images can be found in such diverse locations as flea markets, bins and old photo albums. It's a genre that has become increasingly popular with photography collectors and art dealers.

More often than not these images appeal due to the mystery they evoke. Who were these photographers and who are the people featured in their images? The gap in our knowledge allows us to create a narrative that is renewed every time fresh eyes gaze upon the picture. But, much in the same way that we can learn a lot about a culture through the art it produces, we can also look to vernacular photography to tell us something about a society at a particular time.

Thomas Sauvin's Beijing Silvermine is a genuinely fascinating collection of banal and intriguing images. Over four years, the Beijing-based French artist has amassed more than 500,000 negatives, all of which were taken by amateur photographers living in China's

capital following the Cultural Revolution. The negatives were due to be dropped into a vat of acid so that the resulting silver nitrate could be sold to chemists, but after responding to an advert, Sauvin rescued the negatives and began poring through the images contained therein. It's a collection that Sauvin is still adding to now.

What Sauvin found was a documentation of the birth of post-socialist China seen through the lenses of countless amateur photographers. The images span the period between 1985 and 2006, and reveal a culture adapting to its new political and social parameters. China gained access to portable 35mm cameras in 1985, which is a symptom of the culture shaking off its socialist politics and replacing them with Western capitalist ideals.

Nowhere is this idea more apparent than in the clear visual tropes that begin to reveal themselves within the collection. One particularly striking theme from the images taken in the 1980s is the recurrence of housewives posing with such objects as televisions and fridges. On the surface this may seem like an absurd motif, but dig deeper and you can see a country in social flux. You can see it again in the country's discovery of fast food – many shots feature people posing with Ronald McDonald. Holiday snaps are also a big theme within Sauvin's found images. As the culture changed, wealthy Chinese families began exploring the world beyond the borders of their native land.

The images run from the dawn of the Kodak consumer camera (1985) to the advent of digital photography (2006) and are provided a new context simply through the sheer act of collecting them into one overarching project. Perhaps that's the real virtue of vernacular photography. Through the preservation of seemingly mundane images taken by so-called amateurs, we can begin to develop a visual record of social history. And, with that in mind, perhaps vernacular photography, rather than being a passing fad, is genuinely one of the most vital genres functioning in photography today. **AP**

Images from **Beijing Silvermine** can be seen at the **Format Photography Festival**, Derby until 7 April. www.formatfestival.com

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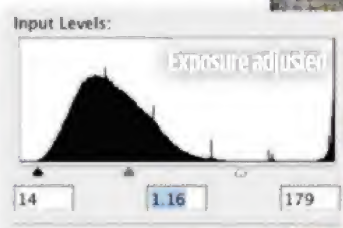


Expert advice, help and tips from AP Editor Damien Demolder

Dawn Rouse Grace Dieu Priory ruins Nikon D3100, 75-300mm



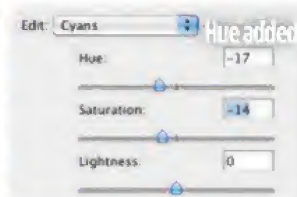
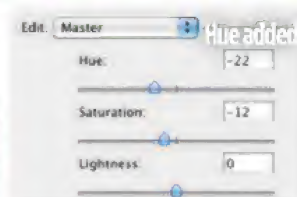
Original



Bright stone highlighted



Improved contrast and colour saturation



A DULL and overcast day is hardly ever the right time to take pictures that include lots of sky or of subjects that need to be shown to be three dimensional, such as castle ruins.

Dawn's problem starts with the camera being fooled by the bright sky, which has led it to take a very dark picture. I've corrected the exposure with a dramatic adjustment in Levels, so the highlight is not the sky but the brightest part of the stonework.

An equally dramatic curve has added the missing contrast and colour saturation that overcast conditions neglect, while two hue shifts (first to the master channel for a global change, and then to the cyan channel to fix the cold shadows in the trees) has added the warmth that was missing. The end result is much more lively and the subject more defined, but we still can't get over the fact that the lighting conditions were more suited to portraiture than architecture!

'The fact is, the lighting conditions were more suited to portraiture than architecture'



Warmer final image



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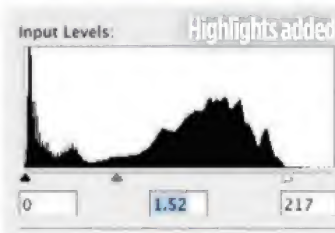
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Original



Colour stripped out



David Traish Stepping out

Canon EOS 5D Mark II, 24-105mm, 1/50sec at f/8, ISO 1000

PEOPLE'S feet in action, striding along on a mission, often make an excellent subject, especially when there is also something interesting going on at pavement level. In this case we have wet paving slabs with highly reflective puddles to entertain us, and the beginnings of a very grand building in the distance. The lady's stride is at a visually fascinating point of its progress, and David has tripped the shutter at just the right moment, with that rear heel elevated and making its own point very clearly.

While I like the scene and the moment, I can't help feeling that the background is rather more prominent than the foreground. I don't want to lose it, but we do need to find a way to tame it a little.

To do this, I've taken its shouting colour away,

and switched the image to black & white using a blue channel conversion for its contrast. At this point, I wanted to lift the legs away from the background a bit more, and used the Levels tool to introduce some highlights as well as to make the midtones much brighter, too. This accentuates the difference between the leg tones and the paving. Unfortunately, in doing this I have rather pulled apart some of those midtones – particularly the highlights down the front of the woman's leg – but I can almost fix them in curves. I sampled the exact tone that had been made too bright and, noting the position on the curve line, ensured this zone was made darker while the tones above it remained bright. The added contrast lends the picture a little more zip. It's a great shot, though, David.



Final



Original

Eden Breitz Reflections at Piccadilly

Canon PowerShot G12, 6.1-30.5mm, 1/60sec at f/4.5, ISO 250

THIS is a very clever shot. There is so much going on in this big pile of confusion that we have to look for a while to find out what the picture is all about. Crucially, though, we do spend time investigating the image, rather than just not getting it and walking away. The girl in the foreground is obvious enough, even though she is partly obscured, and what we might think first is just a bus in the background turns out to be advertising hoardings as well. The people behind the girl give everything scale and depth, while the distressed woman, bursting from the main girl's jacket, lends the shot excitement, mystery and dynamism. It's great, but the colours are far too saturated.

I've used the Hue/Saturation to drop the saturation a bit to calm it all down a fraction. The picture is about what is happening between the people in the frame – not the bold colours. Even so, Eden wins my picture of the week prize. It's very good.



Final

PICTURE OF THE WEEK

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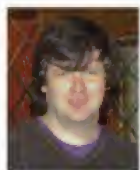
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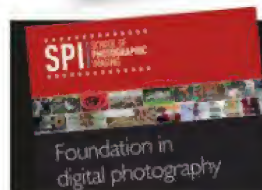
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THIS cleaning cloth from Matin is made of ultra-fine microfibres that create an extremely soft surface with which to clean delicate optics. The cloth handles dust well: the microfibres are absorbent and you can see the dirt transferring onto the cloth with each fresh application. Even a very gentle touch, as is necessary for careful lens cleaning, is enough to see a real reduction in the amount of dust on the surface of the glass. Smudges and fingerprints are a trickier prospect, and it is a little too easy to find yourself creating smears when tackling more stubborn blemishes.

The cloth is hand-washable, and the manufacturer claims that it is equally useful for cleaning other optics and glass products. With these facts in mind, this would definitely be a sound investment if you require a more all-purpose cleaning product for delicate surfaces in addition to your lens. The standard cloth measures 170x250mm, and a larger version is available at 320x380mm. **Jon Stapley**

The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Benro Pioneer 1000 £269.94

www.benro.co.uk

THIS wheeled rolling trolley case from Benro is made with the same quality engineering you would expect to find in the company's tripods and ballheads. The Pioneer 1000 has the capacity to store two DSLRs and up to six lenses, and the smooth rolling wheels mean it is easy to transport even when fully loaded. Removable Velcro dividers in the lens storage compartment allow it to adapt to the user's needs, meaning you can ensure lenses of any size are kept secure. The frontal zip pocket can store a 14in laptop or smaller, and metal loops on the zip of this compartment allow for attachment of a padlock.

The case comes with a detachable strap to transform it into a backpack. This provides a good alternative for manoeuvring through crowded areas, although the lack of padding on the back does make it quite uncomfortable to carry in this manner. I wouldn't advise relying on this function if you are transporting a lot of heavy kit. It's a welcome extra feature, though, and adds functionality to an already impressive case.

The case's dimensions are 40x27x47cm, meaning it should fit as hand luggage if travelling abroad. The larger 2000 model (£299.94) is also available.

Jon Stapley



Amateur Photographer
A well-built wheeled trolley case for transporting kit
★★★★★

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Testbench: Six of the best

Six of the best portable hard drives are put through their paces in our two-page test.

AP 23 March

Third-party macro lenses

We bring together a trio of third-party, mid-tele macro lenses to see which produces the sharpest and most impressive images.

AP 23 March

Panasonic Lumix DMC-TZ40

The latest in a long line of Panasonic mega-zoom travel compacts comes face-to-face with the AP technical team.

AP 23 March

Pentax MX-1

Pentax joins the retro-cool revolution with its newest high-end compact camera. We find out if it's as good as it looks.

AP 30 March

Canon Pixma Pro-100

Canon says this dye-ink printer delivers professional-quality A3 prints on a budget. AP tests how true that claim is.

AP 30 March

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How to...

Take better photos with AP's FREE camera targets

Maximise the potential of your camera in just a few simple steps. We show you how to use the **AP camera target cards**, free with this issue, to achieve sharper, more accurate images

WITH so many advanced features in modern digital cameras, it is easy to become over-reliant as photographers on technology. From auto white balance to autofocus, many of us simply let the camera do the hard work while we concentrate on composition.

However, as good as all this might be, the camera isn't infallible. There is always something that a photographer can do to

get more from an image, and given that there may only ever be one opportunity to capture it, it's worth spending a little extra time to make sure that the photograph is as good as it can be. For JPEG shooters, it is critical to get the image right in-camera, but even those using raw should seek to give themselves the best possible raw file from which to work.

The AP target cards free with this issue

Our free camera targets can help in a variety of situations

will help to ensure that white balance, colour, focusing and sharpness in captured images are as accurate as possible. Each card is simple and straightforward to use – all it takes is a little time.

The four cards include a white balance target, which will help set custom white balance to achieve accurate colour rendition, regardless of how a scene is lit. This can be used in combination with the colour chart for the accurate editing of an image's colours. The simple AF chart will enable greater accuracy when focusing, even in low light, while the mini test target will allow for very fine, precision focusing and will help to reveal a great deal about the camera and lens in use.



Above: Objects with smooth surfaces, like these white crocuses, can be difficult to focus on. The cross lines of the AF chart make it easy to focus with live view

Below: In this dark scene it is difficult to focus on the log as it is solid black. The AF chart provides enough high-contrast detail for the lens to be focused correctly

TOP TIPS

- 1 Use the chequerboard pattern to help focus in low light
- 2 Keep some Blu-Tack or a drawing pin handy to help fix the target in place
- 3 A torch is useful for lighting the target in extremely low light
- 4 The AF target can also help with setting the white balance when editing a raw file

Focus

AS GOOD as modern autofocus systems are, all but the most expensive professional cameras may struggle in extreme low-light conditions. Our free AF target card will help to overcome this problem, assisting the camera to focus in dull light and aiding the user when focusing manually.

Whether a camera uses phase- or contrast-detection AF, each system relies on being able to see a subject clearly before bringing it into focus. In low light a camera may find it difficult to focus accurately, so the photographer is often forced to use only the more sensitive centre AF point, focusing on a high-contrast edge and then recomposing, as a way to get around this difficulty.

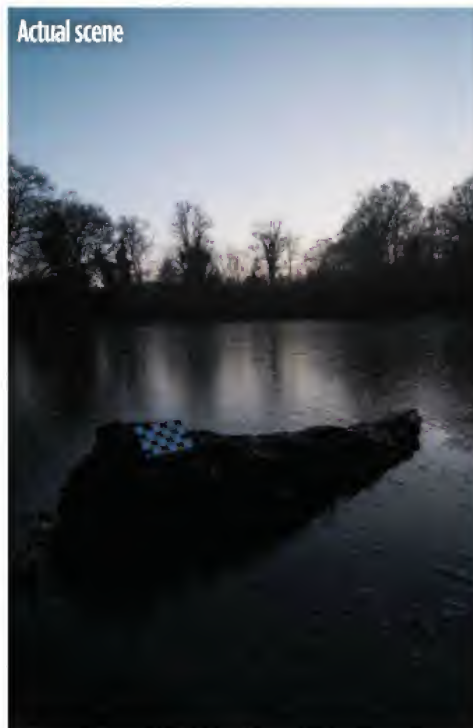
Our free AF target card operates on this same principle. The simple chequerboard provides a high-contrast target that will help a camera's AF system to find focus, while the fine cross lines will aid precise manual focusing. To use the AF target, place it at the point in the scene on which you wish to focus. Some Blu-Tack, masking tape or a drawing pin are useful here to fix the target in the correct position. The chequerboard should provide enough contrast to let the camera focus the lens.

The image below was taken a few minutes before sunrise. The low light level meant that the log in the icy lake was completely in shadow, leaving no detail for the AF system to focus on. By using some Blu-Tack to stick the AF target to the log the AF was easily able to focus.

USING THE FOCUS TARGET

If the scene is extremely dark, such as when photographing outside on a moonless night, a little extra light may be required. Most cameras have an AF assist light to help them achieve focus in low light – make sure that this feature is turned on in the camera's custom menu. If this light is not available, or is simply not bright enough, then a small torch makes for an excellent alternative, and of course, when shooting at night, carrying a small torch is advisable anyway. Just point the torch at the AF target and focus the lens. Once focused is achieved, use the AF lock button or fix the focus position of the lens by switching to manual focus.

Actual scene



Edited image



Colour

ALL CAMERAS and raw-conversion software handle colours differently, so how can you ensure that the colours of an image match those of the scene? Our free colour chart is the answer.

How a camera represents colour in its images is determined by the manufacturer. While the aim is to create realistic colours that are representative of the scene photographed, the images also have to be as pleasing as possible. Even raw images will be adjusted differently depending on the software.

Cameras can have difficulty with certain colours. For instance, vivid reds and yellows tend to show little detail, bleeding into one block.

USING THE COLOUR CHART

Place the colour chart in the scene and photograph it. The result is a reference shot for post-capture editing. With the reference image taken, remove the card from the scene and shoot away as normal. Later, during editing on a computer, compare the colours in the reference image against those of the actual colour chart (it is necessary to have a correctly calibrated monitor to do this).

In Adobe Camera Raw or Lightroom, it is possible to adjust the basic colours in a raw file when converting it. Under the Camera Calibration panel are controls to adjust the hue and saturation of each of the red, green and blue colour channels, as well as a separate green/magenta slider for the shadows.

Once the white balance for the image has been set, use each of the sliders in the Camera Calibration panel to adjust their corresponding colours, to match the colours in the reference image to those of the actual chart. To start with, focus on getting the red, green and blue patches to match each other. Once this is done, the standard colour adjustment tools can be used to fine-tune the rest.

It is also worth noting the greyscale panels on one side of the chart. By observing how these neutral tones shift, they will give an indication as to how the tone curve of the image has been adjusted. Attempting to match the reference image to the chart is a good starting point.



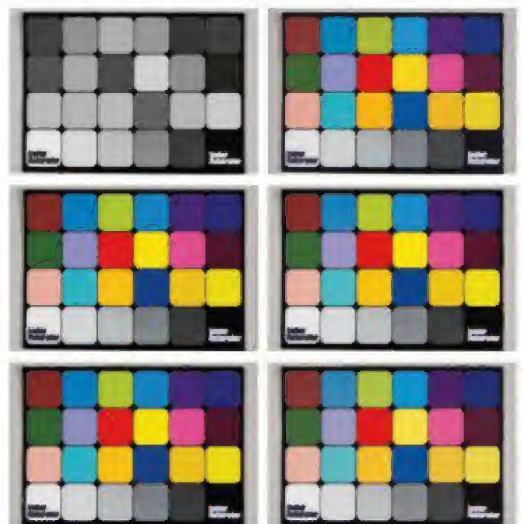
Above: Placing the colour chart in a scene allows a comparison to be made between the on-screen image and the actual colour chart, which helps when editing. However, it is important to have a correctly calibrated computer monitor



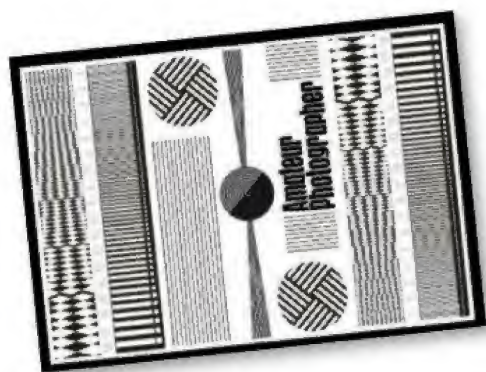
EXPLORING COLOUR MODES

ANOTHER use for the colour chart is to see exactly what each of the different colour modes or picture styles on a camera do. By photographing the card in each of the different styles, it is easy to see which mode affects which colours – the landscape mode will often increase the saturation of blues and greens, for example. It is also interesting when using a black and white setting to see just how the different colours in a scene will be rendered.

Most cameras allow their default colour styles to be adjusted, or even a custom style to be created. Use the colour chart to adjust the saturation and contrast of these image styles to your own taste. Taking time to save some custom settings in-camera can save more time later when editing the images, which is of course vital for those who only shoot JPEG images.



Left: Here is the original raw file and the version edited using the colour chart as a reference (see the image above). The edited version has slightly more saturated blue and orange hues



Resolution and sharpness



AF FINE-TUNE

MANY lenses suffer from a slight front or back focus error when used with AF systems. This can often be seen when comparing a manually focused image to one that has been taken using the camera's AF system. These slight focusing issues can usually be solved via the camera's built-in AF fine-tune feature. Most enthusiast and professional DSLRs allow the AF to be fine-tuned, with the results remembered for individual lenses.

To test for front or back focus problems, simply photograph the chart as described above, and then adjust the AF fine-tune by moving it a step forwards and backwards, taking an image of each. By assessing these images, it is possible to tell whether this fine-tuning of the AF system has made a difference. If so, make another adjustment step: if, for example, a +1 adjustment is an improvement on the default setting, then move it to +2 and see if there is a further improvement in sharpness. Keep doing until the optimum setting is found.



Above: Photograph the resolution chart when it is completely flat against a wall

Right: By photographing the chart at different apertures it is easy to tell at what setting the lens is at its sharpest

ONE OF the most important things that any photographer can do is learn about the lenses and cameras that they use. Just a few simple tests will make a big difference to the detail and sharpness that can be captured in images.

As photographers know, lenses are quite individual, with different models being sharper or softer at different focal lengths or apertures. Knowing the sweet spot of their lenses – the point at which a lens can resolve maximum detail – is something that every photographer should aspire to. Of course, it won't always be possible to use a lens at a particular focal length or aperture setting, but knowing how it performs at its best will allow a photographer to make a reasonable compromise when it comes to image quality. For example, zoom lenses are often softer at their maximum focal lengths, so rather than zooming in, where possible try taking a few steps forward. Or if depth of field isn't too much of a concern, stop the lens down from $f/4$ to $f/8$. Just performing these few adjustments can make a difference to sharpness, but it all starts with knowing how a particular camera and lens combination performs.

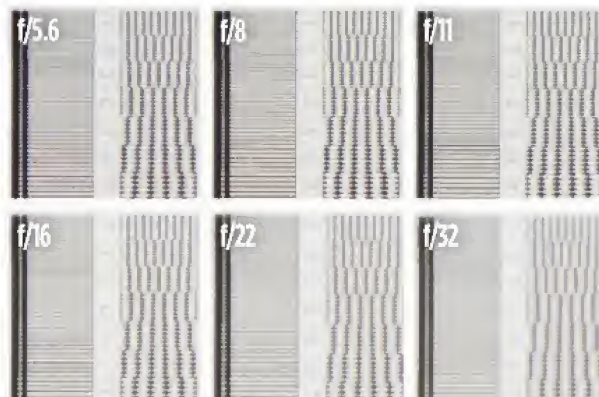
FINDING THE SHARPEST APERTURE

The resolution and sharpness chart can be used in a number of ways, but its most basic function is to test sharpness at the centre of a lens. To do this, stick or pin the target to a wall and make sure that it is lying as flat to the surface as possible.

Using a tripod, position the camera and lens so that the chart sits right in the centre of the frame. The distance from the chart will vary depending on the focal length of the lens being tested. Make sure that the position is far enough away so that any small differences in sharpness will be visible. Set the ISO setting to a low sensitivity to maximise detail, and use a self-timer or remote release to minimise camera shake. Now photograph the chart using every possible aperture setting of the lens.

Once finished, open all of the images and compare the detail resolution of each. Most compact system cameras or DSLRs should be able to resolve all of the thicker lines, but the finer lines may cause more of a problem. An assessment of the images should reveal which apertures are the sharpest, and at which settings diffraction begins, which will help you learn more about your lens.

Performing the same test with the chart in one of the corners of the frame will also allow corner sharpness to be compared with centre sharpness at each aperture setting.



White balance

ONE OF the most basic devices a photographer can keep in their camera bag is a humble white balance card, yet it can make a significant difference to how images look.

It is all too easy to set a camera to auto white balance (AWB) and then rely on this setting to produce good results. The problem is that the job of this feature is to look for dominant colours in a scene and then neutralise them as much as possible. In most situations it will produce a reasonable result, but it can be all too easily fooled, causing a reduction in the any dominant colour in a scene. For example, a vivid autumnal woodland may look more muted when shot in AWB mode. Similarly, the default white balance settings for different types of light are set to quite specific colour temperatures, and may not provide a 100% accurate colour temperature.

USING THE WHITE BALANCE CARD

For the most accurate colour balance, it is always best to use a digital camera's custom white balance facility – and a white balance card, such as the free AP target with this week's issue. Different cameras have their own way of taking a reading from a white balance card, but the principle is the same. An image is taken of the target and the camera then adjusts the colour of this image so that the target becomes a completely neutral colour.

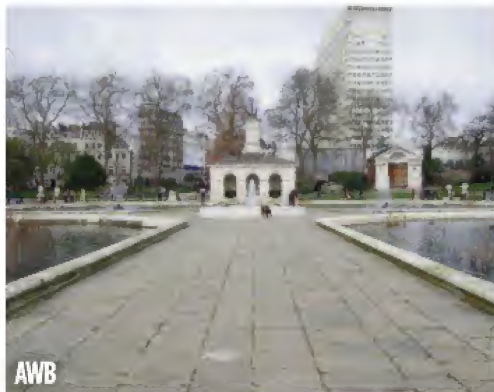
Using the white balance card is straightforward. It needs to be placed in the image, and held under the same light as the main subject. The camera's custom white balance feature uses the white balance card as a neutral target from which to take a white balance reading. All that is now needed is to leave the camera on this setting and continue shooting.

If the light dramatically changes, for example if it switches from being overcast to bright sunshine, or if tungsten lights are being used and they are moved closer to the subject, then take a new white balance reading. Doing this will give a completely neutral image, free of any colour cast.



Above: Taking a custom white balance reading is usually as simple as photographing the WB card

Below: In both scenes the AWB renders a scene as being quite blue compared to the more natural custom WB



SETTING WHITE BALANCE IN RAW

FOR THOSE shooting raw files, there is an alternative method of using the card to set the white balance of an image.

First, photograph the card in the scene, then remove it and keep shooting away. Next, using Adobe Camera Raw, Lightroom or another editing program, use the white balance Color Picker tool to take a white balance reading from the card in the first image. The software should adjust the colour of the image in the same way as the camera would, removing any colour cast from the neutral target.

The resulting white balance settings can then be applied to all the other images taken in that sequence. For software that has no batch processing facility, simply write down the white balance settings and manually apply them to each image.

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LumiQuest LQ-136 location/portrait kit

Andrew Sydenham tests a light shaper and filter set for flashguns that brings studio light functionality to location and home portraits

DATAFILE

RRP £78

Weight 425g

- Includes Pro Max Softbox III and:
- FXtra – a gel holder and 8 colour gels for colour correction and special effects
- Snoot XTR – gives a very narrow (approx 10°) beam of light
- UltraStraps x2 – to attach accessories
- Fitted storage wallet
- Kit components fit most current flashes

LUMIQUEST'S LQ-136 kit provides a small arsenal of accessories to aid those wanting to get a little more creative with their flashguns. The kit consists of a 9x8in Softbox III, a telescopic Snoot XTR and an FXtra filter holder, all of which, along with the attaching straps and filters, fold flat into a vinyl wallet. Easily secreted within a camera bag, it provides an instantly accessible palette of creative possibilities comparable with a substantial barrage of studio monoblock lighting. Although aimed at portrait photographers, the kit should also prove popular among still-life photographers, with the only additional requirement being a pair of lighting stands to support the flashguns.

BUILD AND HANDLING

The main components are made from vinyl-covered card hinged to fold flat and formed with Velcro tabs and straps. Although well constructed, I wouldn't expect the hinging to stand up to heavy use and the glued-on Velcro strips may detach in time.

The fixing straps attach the accessories very firmly to the flashguns, and changing from one shaper to another is quick and easy. The set of eight filter gels provided for special effects and colour-temperature balancing is not very extensive and they are just large enough to cover a flashgun's diffuser window. Given how fragile they are, including a second set would have been thoughtful,



The 9x8in softbox was used to light the flowers while a blue lighting gel and snoot was used to light the background

though the storage wallet is well designed and protects the set admirably.

PERFORMANCE

The Softbox III has a 9x8in screen that is 20x larger than a portable flashgun head, which helps to produce excellent wide-area coverage and substantially softer shadows than a bare flash.

The Snoot XTR gives a narrow beam of light similar to a spotlight but with more gradual fall-off, and the easily attached telescopic extender reduces the illuminated area even more, making it very effective as a hair light in portraiture or for creating a pool of light around a product. The filter gels are from Rosco and the colour-correction filters are accurate and effectively balance a flashgun to fluorescent tubes and tungsten general service lighting. The effects filters are good for adding colour to backgrounds.

It is worth mentioning that the size of the Softbox III does tend to obscure the flashgun sensor, forcing the photographer to use the manual setting.

Verdict

THE KIT combines three very useful light-modifier devices that are particularly relevant for portrait photography. For anyone beginning to experiment with flashguns off the camera, this kit is a good starting point and will considerably expand their portable flash repertoire.



The LumiQuest LQ-136 is available in the UK from Morris Photo, 9 Worcester Road Trading Park, Chipping Norton, Oxfordshire OX7 5XW. Tel: 0845 430 2030. www.morrisphoto.co.uk

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- Advanced Photographer Magazine, Dec 12

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- Master Photography Magazine, Col 12

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- Digital SLR Magazine, Nov 12

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Travel light with the new Traveler Flat 2 tripod



Introducing the ultra-compact Traveler Flat 2 tripod from Benro. The innovative flat folding design makes it much more portable, ideal for photographers on the move.

The Traveler Flat 2 tripod utilises magnesium alloy castings that are up to 30% lighter than aluminium. Each tripod is supplied with a matched B Series dual action ball head with quick release plate, along with interchangeable feet and high quality carry case. The Traveler Flat 2 tripod also features a detachable leg that can be used in conjunction with the removable extending centre column to convert into a full sized monopod.

Four models are available in aluminium or carbon fibre, all featuring anti-rotation legs incorporating twist locks with Benro's renowned dust and water-resistant design.

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Sony Cyber-shot HX300

Sony's flagship bridge camera, the **Cyber-shot HX300**, features a 20.4-million-pixel sensor and 50x, 24-1200mm f/2.8-6.3 Carl Zeiss super-zoom lens. So what does it mean for image quality?

Tim Coleman
Deputy technical writer



question regarding Sony's HX300 – or indeed any of these models – is how far a camera's zoom lens can be pushed before image quality is compromised? In this test we go one further, and assess the impact that the HX300's high pixel count has on its image quality.

FEATURES

Sony says the HX300 produces better image quality and has a wider zoom than its predecessor, the HX200V, despite being physically smaller. This is achieved primarily by its lens, which has 15 elements in 10 groups, including three aspheric elements. These elements help keep the size down without introducing spherical and chromatic aberration. The lens also carries Sony's super ED element, as found in the company's Alpha cameras – which is a first for a non-RX-series Cyber-shot model – as well as two ED elements.

Lenses that offer extreme telephoto settings are only usable if their stabilisation is effective. In the HX300, the 'shift' group of lens elements that provides stabilisation has been moved to the front rather than the rear of the lens, where Sony claims they improve

AT A GLANCE

- 20.4-million-pixel, 1/2.3in (6.17x4.55mm) Exmor R CMOS sensor
- 4.3-215mm (24-1200mm equivalent) f/2.8-6.3 Carl Zeiss Vario-Sonnar T* lens
- 10fps burst mode
- 1.44-million-dot electronic viewfinder
- 920,000-dot tilt LCD screen
- Around £420

stabilisation when shooting at the telephoto end from 3.5EV to 4.5EV. As lens elements are larger and heavier at the front of a super-zoom lens, a more powerful actuator system is used in order to shift the extra weight effectively and neutralise camera shake.

A new, class-leading 20.4-million-pixel sensor has been introduced in the HX300. However, as it remains a compact 1/2.3in (6.17x4.55mm) in size, this means that it is crowded with small pixels. The camera is also only able to record in JPEG format – raw capture seems an obvious and disappointing omission, given that it is available in cameras such as Canon's PowerShot SX50 HS.

Drive modes include a continuous high 10fps mode, possible for a 10-frame burst, as well as various self-portrait options. More picture effects have been introduced too, and the scope for combining these effects into one image has been improved.

8/10

BUILD AND HANDLING

The HX300 may indeed be smaller than its predecessor, but at 129.6x93.2x103.2mm it is still the size of an entry-level DSLR. It is lightweight and can comfortably be operated for long periods even with one hand. Comfort is also helped by the handgrip, which fits the hand just right and is covered with tactile rubber for a steady hold. The body is still made mostly of plastic but, as bridge cameras go, the



'A revised lens design makes it possible to achieve sharp shots at telephoto settings'

build quality is solid enough. Most of the lens barrel is covered by a grooved control ring, which has two modes accessed by a switch on the side: AF/ zoom and MF, both of which handle very well. With such a wide zoom range precision is difficult, especially when each turn of the shutter prompts a big leap in focal length. On the plus side, zooming from one extreme to the other is speedy: taking pictures of a lake, I was able to zoom in on a heron before it took flight.

Sony's revised lens design – with the stabilisation group at the front of the lens – makes it possible to achieve sharp shots at telephoto settings. Stabilisation is available in two modes, to counter standard or extreme movement, but there is no option to turn it off. Without stabilisation at 1200mm, a shutter speed of 1/1250sec would be necessary for a sharp shot, but with stabilisation it is possible to use a speed as slow as 1/100sec – impressive stuff!

Like the RX1 and RX100, the HX300 uses the new BX1 battery, which Sony claims has up to twice the life of the batteries used in its previous generation of Cyber-shot cameras. The battery provides a respectable 310-shot life for the HX300. During the course of a day using this camera, often in its high-speed burst modes and with a spot of HD video recording, I found the battery lasted most of the day, which surpassed my expectations.

I would, however, like to see an improved shutter button – currently it requires a firm push to activate the shutter. A nice touch, though, is the custom button that can be assigned to any one of a number of key functions, such as white balance. All in all, the camera handles really well.

Facts & figures

RRP	£419
Sensor	20.4-million-effective-pixel, 1/2.3in, back-illuminated CMOS (6.17 x 4.55mm)
Output size	5184 x 3888 pixels
Lens	Carl Zeiss Vario Sonnar T* 4.3-215mm (24-1,200mm equivalent) f/2.8-6.3
Focal length mag	4.92x
File format	JPEG
Colour space	Adobe RGB, sRGB
Shutter speeds	Up to 30-1/4000sec
Image stabilisation	Yes, lens shift up to 4.5EV
ISO	80-12,800
Exposure modes	Auto, Auto+, PASM, memory, panorama, 3D, video, 9 picture effects and 15 scenes
Metering system	Multi, centreweighted, spot
Exposure comp	±2EV in 1/3 steps
White balance	Auto, 7 presets and 2 custom
Auto bracketing	3 frames up to ±2EV in 1/3 steps for exposure
Drive mode	Single, self-timer 2 or 10secs, bracketing, self-portrait (1 or 2 people), continuous up to 10fps
LCD	Tilting, 3in, 921,600-dots
Viewfinder	1.44-million-dot EVF
Focusing modes	Single, continuous, tracking AF, manual
AF system/ points	Multi AF, centre AF, flexible spot from any of 117 areas
Built-in flash	Yes
Video	Full 1080p HD (50fps), 720p (30fps), H.264 MOV video with stereo sound
External mic	No
Memory card	SD, SDHC, SDXC, Memory Stick Pro Duo
Power	NP-BX1 rechargeable Li-ion
Connectivity	Mini HDMI, digital/video out, remote
Weight	650g (including battery and card)
Dimensions	129.6 x 93.2 x 103.2mm

Sony, The Heights, Brooklands, Weybridge, Surrey KT13 0XW. Tel: 01932 816 000. Website: www.sony.co.uk



RESOLUTION AND NOISE CONTROL

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with the lens set to its 100mm (4.3x zoom approx) position. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



9/10



Taken at ISO 400 but then brightened by +2EV, luminance noise is uniform in both highlight and shadow areas

LCD, VIEWFINDER AND VIDEO

The HX300 offers both an electronic viewfinder and a rear LCD screen to view and compose images. With 921,000 dots, the 3in rear screen has a class-leading resolution. The display is bright and crisp and offers a wide viewing angle. Furthermore, the screen can be tilted for viewing from high and low angles when in landscape format, or from the side when the camera is in portrait format.

There is no eye sensor next to the viewfinder. Instead, a button adjacent to the viewfinder is used to switch between displays. Again, the viewfinder has a class-leading resolution at 1.44-million-dots, and its lag is impressively minimal when panning. The display of the viewfinder is not quite to the same standard as the types in Sony's SLT cameras, but for a

bridge camera it is very good.

Full HD 1080p videos can be recorded in AVCHD format at 50p, with stereo sound.

9/10

WHITE BALANCE AND COLOUR

With only JPEG capture possible, it is crucial to get the exposure right when taking an image. With manual exposure control selected on the shooting mode dial, it is possible to take control of the white balance, with auto, seven presets and a custom setting available, the last of which is easy to take a reading for. As I would expect, when using AWB and the autoexposure modes, the colour temperature is on the whole a little cool and influenced by predominant colours in a scene – for example, a magenta



tone is present in green landscapes.

Tweaks to the colour rendition are easily made when in one of the auto modes using the Photo Creativity menu, which is entered via the bottom button on the control wheel. This provides a beginner-friendly navigation route to changing the colour temperature, saturation or adding a picture effect, such as partial colour and pop colour.

7/10

DYNAMIC RANGE

The dynamic range of the HX300 is good enough for a camera at this level. Expect the usual highlight clipping in scenes with a broad range of brightness values – for example, detail in the whites of sunlit clouds or white feathers of a bird may not be present. In the auto mode, if the camera detects that the scene has a wide dynamic range, it can automatically take a HDR image to boost tonal information. This is recorded over consecutive frames in quick succession, for which a tripod is not needed.

7/10

METERING

In any one of the manual exposure modes, the metering can be controlled using the spot, centreweighted or multi-segment modes. In the autoexposure modes, metering is determined through auto scene detection. In the dull overcast weather that was consistent throughout this test, exposure usually needed brightening up by around 0.7-1EV when using multi-segment metering. This is good because highlight detail is maintained more often, but given the camera's limited ability to control noise, underexposure can be an issue for cleaner, noise-free results.

8/10

AUTOFOCUS

The HX300 has a relatively comprehensive set of AF modes and features. A dedicated focus button next to the camera shutter offers multi, centre and flexible spot AF, the last of which can be selected from any one of 117 AF areas in the large central portion of the frame, navigated using the control wheel. When in the multi-segment mode, face-detection AF is possible, with

options for 'child' or 'adult' priority.

As I would expect, in bright light AF is snappy, but in low-contrast light the contrast-detection-based system is slowed down somewhat. I used the camera to take pictures of white water rafting, and the face detection and subject tracking seems responsive enough, with around eight out of 10 shots in focus.

8/10

NOISE RESOLUTION AND SENSITIVITY

With a resolution of 20.4 million pixels, the HX300 has an output of 5184x3888 pixels, enabling prints sized approximately 17.3x13in at 300ppi. However, like so many other bridge cameras, the sensor is small, which means it is more crowded with pixels and consequently at a higher risk of noise. For example, the Canon PowerShot SX50 HS has just 12.1 million pixels on a sensor that is the same size.

The HX300 records still images in JPEG format only, that when processed (in-camera) are corrected for contrast, distortion and noise reduction. There is no option to turn off the application of sharpness, contrast and noise reduction, but each can be set to low, standard or high strength. Sony describes the HX300 as using 'Adaptive NR', which uses an algorithm that applies more noise reduction to areas like the sky where there is little detail, but less to areas of high detail, which helps to maintain an image's integrity.

A 20.4-million-pixel sensor should exceed the 24 mark on the AP resolution chart reached by the HX300, but the camera's performance still betters the lower-resolution competition, such as the SX50 HS. However, in low-contrast light using the ISO 1600 setting and above, the quality of detail dramatically declines and the Canon cameras performs better. I expect detail produced by a compact camera to resemble a watercolour when viewed at 100%, and this is especially the case with the HX300 at ISO 1600 and higher. In short, the camera performs well in good-contrast light when used in a manual exposure mode, but pays the price in low-contrast light mainly due to its high pixel density.

25/30

Above: The 10fps shooting burst works for 1sec, but one must wait while the files are being processed before another sequence can be captured



Right: The class-leading, 50x optical zoom means distant subjects can fill the frame. Importantly, stabilisation is very effective for accurate composition

Verdict

ON PAPER, the HX300 is class-leading in many areas: its wide 50x optical zoom, high-resolution sensor, good EVF and rear tilt LCD. However, how a camera performs is what really matters. The first thing to note is that the HX300 handles really well – it slots perfectly into the hand, is lightweight and, importantly, its lens control is quick and easy and its stabilisation is excellent, enabling handheld use at telephoto settings.

As for image quality, the HX300 was always going to have its work cut out, what with its wide zoom and high resolution. Detail in any sensitivity setting above ISO 800 is not good. Luminance and chroma noise is evident at all the ISO settings too, although this is not unusual.

All in all, the HX300 handles beautifully, offers a versatile zoom and has a solid performance in bright light, but is less suitable in when light levels drop.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer										
Tested as a Enthusiast bridge Rated Very good										
81%										
FEATURES	8/10									
BUILD/HANDLING	9/10									
NOISE/RESOLUTION	25/30									
DYNAMIC RANGE	7/10									
AWB/COLOUR	7/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	9/10									

AskAP

Let the AP team answer your photographic queries

CAN I SELL MY OLD KIT?

Q I have bought/read several hundred (if not thousands) of issues of AP over the years, but have been more or less housebound due to illness/disability for a few years now. I am, however, the possessor of a range of Nikon 35mm SLR equipment (cameras and lenses) which I can no longer use. In attempting to dispose of it I am repeatedly told that there is no market for it, as I assume digital SLRs are now in demand? Can you advise please?

C Redfern

A The people telling you there is 'no market' for your 35mm Nikon gear are wrong. Yes, the market for second-hand 35mm equipment has shrunk, but it has not disappeared. Indeed, we regularly get letters asking about using older manual focus lenses on digital SLRs, and Nikon cameras (and Nikkor lenses) appear to be cited most often. So any lenses you have will still be desirable to someone.

I'd suggest that your 35mm SLR camera bodies will have less appeal though, as unlike your lenses, they cannot be used in the digital arena. Even so, there are still people out there who value the analog approach and, for students especially, I'd still argue the case for cutting your photographic teeth on a film camera loaded with transparency film.

However, you might have to lower your expectations in terms of remuneration – cameras and lenses that once cost hundreds of pounds may now only realise a fraction of that. There are still some second-hand dealers around, which may be an



option if you have any 'exotic' items in your collection, but in a deflated market the prices paid for standard fare will be low. In this case, eBay is perhaps your best option in terms of reaching the widest audience, but you may want to set reserve prices to make sure you aren't giving your kit away.

Alternatively, unless you need the space and/or money, why not hang onto the collection you appear to be proud of and just enjoy it for what it is – perhaps it has a greater sentimental value than it does a cash value, or even a practical value? That's certainly the case with my own Olympus OM kit.

Chris Gatcum

A DIGITAL 'FILMFLAM'

Q I recently borrowed a book from my local library which mentioned 'digital film' that could be used in all standard film cameras. The company's website was given as www.siliconfilms.com and the publication date of the book was 2001. What happened to this digital film? When is it coming out?

Dave Sullivan

A Silicon Film was first mooted in 1998, when Irvine Sensors revealed a prototype of what

it called 'ImageK'. As you've noted, this 'revolutionary' digital product would fit into any 35mm camera, effectively putting a sensor in your film camera – at least that's what the manufacturer claimed. The product was rebranded as Silicon Film in 1999, and in early 2001 the company demonstrated the product. Unfortunately, that's as far as it went: following widespread reports of the demonstration being faked the product apparently failed certain safety checks due to fundamental design flaws and the company filed for Chapter 7 bankruptcy in September 2001.

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter @ap_answers or by post to: Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

Rumours of similar products have since surfaced online, but both Re-35 (www.re35.net) and Park Hyun Jin's 'Digital Film' concepts were nothing more than April Fool's pranks. Some would say that Silicon Film was also a big joke, and I think it's safe to say that's as close as we will get to seeing this technology reach fruition.

Chris Gatcum



SCANNING MARATHON

Q Over the past two years I have managed to organise a dozen years of digital imagery, thanks to Adobe Lightroom, and now feel ready to face digitising my previous 30 years of slides, negatives and prints. Could you recommend some suitable scanning equipment and workflow? I have abundant storage capacity, plenty of time and a reasonable budget, and as this will be a one-off exercise it makes no sense to spend extra on functionality or convenience, although I don't want to compromise on image quality.

Karl Debenham

A I initially drafted an answer to this question that suggested you make the Epson V600 your scanning companion for £249.99. However, when I read my answer through I felt obliged to delete it all and start again. Why? Because scanning isn't a quick process. You don't say what sort of quantity of images you intend to scan, but if you produced roughly 100 shots a year that you wanted to scan (which, let's face it, is only three rolls of film), then your 30-year archive would contain

FROM THE AP FORUM

Double exposures with a Nikon D3100

ds1rdude asks Can anyone tell me how to create double exposures with my D3100?

PeteRob replies I thought this was one thing that could not be done with digital cameras? Check the manual. If it doesn't mention it, then you cannot do it, except perhaps by doing it the old way (having the camera set to Bulb and covering/uncovering the lens manually).

AP GLOSSARY

LINE PAIRS PER MILLIMETRE

Line pairs per millimetre (or lp/mm) is often used as a measure of image resolution, and it's commonly seen describing the resolving power of a lens or film. On its own it doesn't give a full picture of a lens's (or film's) capabilities, but it does give us a useful indication of its performance.

A line pair consists of one black line and one white line of equal width and orientation, and the basis of the measurement is simple: a test target containing multiple line pairs at a range of different sizes, angles and at different points in the frame is photographed. The number of line pairs that are subsequently resolved (that is, distinct from one another) gives you the resolution of the lens or film. Although the measurement process is complex, it

ultimately lets us know that a lens with a resolution of 50 lp/mm will be able to resolve 50 black and 50 white lines in a single millimetre, which would be better than a lens resolving 30 lp/mm, but not as hot as a lens resolving 70 lp/mm.

Unfortunately, lp/mm doesn't help when it comes to determining the resolving power of a digital sensor, because all digital images need to be processed. The interpolation process used to create a full colour image will immediately have an effect on resolution, as will an anti-aliasing filter in front of the sensor. Additional processing simply compounds this, so the measurable resolution of two cameras from different manufacturers sharing a common sensor would be very different, even if the same lens were used on both.

3,000 shots. If we say it's going to take an average of 15 minutes to scan each image (by which I mean loading it in the film holder, changing settings, making the scan itself and then putting the original back in your physical archive), you've just signed up to 750 hours of scanning. And that doesn't include retouching, adjustments or making prints – just the dull, repetitive process of digitising your film or prints.

So, rather than buying a scanner and spending several months chained to your computer watching the scanning light trudge back and



forth, may I suggest that you find a scanning service to perform this onerous task for you, and then you can enjoy retouching and fine-tuning your shots afterwards? Yes, I appreciate it will be quite a bit more expensive than buying a scanner and doing it yourself, but it will at least guarantee that the job gets done. By your own admission you've just spent two years' organising 12 years' worth of digital files – this task is based on a 30-year archive and the files need to be digitised to start with.

Chris Gatcum

AlexMonro replies There are certainly digital cameras that can do this – the Fuji S3 Pro and Pentax K20D to name two. If you can't find it in the manual under 'Double Exposure' try 'Multiple Exposure'. If there's no sign in the manual that the D3100 can do this, you could always do it in your image-editing program. Just take two normal pictures and import them as separate layers. You have a lot more flexibility when it comes to using things like masks or varying the opacity than you would just doing it in camera.

NosamLuap replies I'm pretty sure the D3100 doesn't support multiple exposures... My D300S does, I've never used it – it's one thing that is easier and more controllable to do on the PC after shooting two frames.

beatnik69 replies It can be done on the D7000 as well. Another feature I'll try once and never look at again...

ds1rude replies So basically it will be easier to use my software to achieve this effect?

thornrider replies You can use Image Overlay in the D3100's Retouch menu to combine images after they've been shot.

NosamLuap replies In my experience software is easier for a number of reasons:

1. If you take the double exposure in camera, and miss the moment with the second frame, you have to shoot both again
2. If you decide that you don't like the result when you've shot both your images, you have nothing. Shooting individual frames at least means you have the single non-manipulated images to use.
3. You have far more control over the blending when it's done in post-processing (rather than in-camera).

In next week's AP

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Read our initial thoughts on the new Nikon Coolpix A advanced compact camera

ON TEST

THIRD-PARTY MACRO LENSES

We compare a **Sigma** 105mm, **Tamron** 90mm and **Tokina** 100mm macro optics



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Amateur Photographer's... **ICONS OF PHOTOGRAPHY**

PHOTOGRAPHER | PHOTOGRAPH | **ICONIC CAMERA**

Ilford KI Monobar

Ivor Matanle traces the history of a British 35mm camera that has no equal

SINCE the late 1940s, monorail technical view cameras have been used in professional studios and by scientific establishments for exacting photography that demands the extensive use of camera movements. These movements make it possible, by changing the relative positions of the lens and the film, to modify the content of the image (without moving the camera), to achieve normally impossible depth of field and even to photograph a mirror without the image of the camera being seen in the mirror. A lot of modern technical photography would not have been possible without monorails, which, because they were modular and more adaptable, effectively replaced folding field cameras in most professional technical photography from the late 1950s onwards.

It was in the early 1950s that two medical photographers, Charles Engel and Dr Peter Hansel, recognised the potential of greatly improved 35mm fine-grain films, such as Ilford Pan F, for demanding medical-record photography, and designed a 35mm monorail camera specifically for their work. They approached Kennedy Instruments, then in Weir Road, Balham, South London, to make it, and in 1954, Kennedy Instruments submitted the KI Monobar (Type U) to the Design Council for inclusion in the Council's Design Index. Kennedy

Ilford KI Monobar Type U

This example is fitted with a Zeiss Dallmeyer f/3.5 lens in Synchro Compur shutter. In front is an Ilford ivory-enamelled film magazine



KI Monobar Type F

This simpler Type F version, without movements, is fitted with a Dallmeyer 4in f/4.5 lens in Synchro Compur shutter and a black film magazine



Monobar film magazine

The black crackle-enamel version

Instruments marketed the camera and it was quickly taken up by medical schools and hospital photographic departments, followed by a broader engineering and scientific market.

Between 1954 and 1958, Kennedy Instruments was acquired by Ilford Ltd, whose earlier ivory stove-enamelled 35mm Advocate cameras had been manufactured by Kennedy. In 1958, the KI Monobar began to be marketed as the Ilford KI Monobar Type U.

TWO MODELS

By the time the *Amateur Photographer Camera Guide* for 1960 appeared in the 8 June issue, there were two distinct types of Ilford KI Monobar available. These were the Type U with full movements, and the



HOW MUCH DO THEY COST?

The list price for the KI Monobar between 1958 and 1965 was £150 for the camera and £30 for the film magazine, which is a total of £180. By 1967, they were closeout items being sold by Marston & Heard in London at £60. KI Monobars are now quite rare. The owner of the Type U camera lent to me estimates its value at £650-£900. A Type F, although probably rarer, is usually worth less.



Film magazine

This fits between the focusing screen and rear standard. The clips that hold the bellows in place on the front standard – and are duplicated on the rear standard – can be clearly seen



Type F with no movements, other than a rotating back to allow the use of either portrait or landscape format. The Ilford brochure

for the Type F described it as being for 'photomicrography and photomacrography where the full range of movements is not necessary'.

The two types used the same lens panels, focusing magnifiers and film magazines. An article by Emrys Sparks, formerly director of medical photography at St Mary's Medical School in London, in a 2010 issue of *Photographica World*, described in great detail the use of the Type F Monobar for comparative progress photography of patients.

LENSES

In the nature of monorail cameras, any lens of a focal length appropriate to the bellows extension available can be fitted, given a lens panel bored with a hole of a size appropriate to the back end of the lens. Collectors who have bought KI Monobars have found a variety of Dallmeyer, Ross, Wray, Schneider, Voigtländer and Carl Zeiss lenses fitted to them. As with any other monorail camera, photographers acquired lenses that suited the work they had to do, or simply that they liked, and fitted them to KI Monobar panels, which are held in place by clips at the front end of the bellows.

When new, the cameras were normally supplied with a 2in (50mm) f/3.5 Dallmeyer lens in a Synchro Compur shutter, and sometimes with a 4in (100mm) f/4.5 Dallmeyer lens in a similar shutter. Recommended lenses included 3in f/3.5 and 2 3/8in f/6.8 Dallmeyer lenses.

FILM MAGAZINES

The Monobar film magazines are designed in three parts, comprising a two-part outer casing held together by two coin screws, and the film transport mechanism that lifts out and into which the film is loaded. This takes a standard 35mm (135) cassette and loads similarly to a 35mm camera. Early magazines, finished in the same ivory stove-enamel as the Ilford Advocate cameras

1953

Kennedy Instruments starts manufacturing the 35mm Type U KI Monobar

1954

KI Monobar submitted to Design Council

1958

KI Monobar advertised and marketed as an Ilford camera

1960

Simpler Ilford KI Monobar Type F, without movements, announced

1966

Production ends

1967

Offered as discounted closeout item by Marston & Heard

Monobar Type U

This Type U Monobar, seen from the rear, focusing end, is set up to utilise the Scheimpflug principle to achieve great depth of field. In front is the right-angle focusing magnifier that replaces the straight magnifier fitted to the camera

familiar to most collectors, are slightly different from later ones. A black crackle-enamel version was introduced for the KI Monobar Type F. Black and ivory magazines are entirely interchangeable, but there can be minor problems if one tries to use the film insert of one type in the outer casing of the other. I was surprised that one of the magazines lent to me by David Gardner and Andy Holliman is a half-frame magazine, designed for 72 exposures 18x24mm on a 36-exposure cassette of film. The Type U KI Monobar with a half-frame magazine fitted must surely rate as the biggest and heaviest half-frame camera of them all.

The film magazine fits between the focusing assembly and the rear standard of the camera after a catch is depressed and the assembly is pulled back, creating a space into which the magazine fits. Each magazine has a dark slide, operated by turning the large satin-chrome disc at the external corner of the magazine. The winding knob on the magazine has a normal exposure counter around it and there is a normal rewind knob.

The mystery item is the bulk film back, presumably capable of holding film for about 250 exposures, but not mentioned in any

Kennedy or Ilford literature. It cannot be fitted to the Type U Monobar because it fouls the knobs controlling the movements, and is presumably intended for the simpler Type F camera. It may well have been made as a custom-made special for the filmstrip company that originally owned the equipment lent to me.

MOVEMENTS

The Type U KI Monobar had small modifications many times as production continued, and it is almost true that no two examples are exactly alike. All Type U cameras were capable of rising and falling front, plus swing and tilt, and these movements were duplicated in the rear standard, so that the focusing screen assembly (and therefore the film) could be moved out of parallel with the lens and shutter assembly in exactly the same ways as the lens and shutter. Neither standard, however, had shift, so there was no cross front or rear shift to move the lens axis away from the centre of the film. Every movement could be securely locked into place. A KI Monobar could therefore duplicate the capabilities of most contemporary 5x4in monorail cameras.

Film planes

The film planes of two magazines, each with their dark slides raised, show a 35mm full-frame magazine (left) and an 18x24mm half-frame (right)



OPTIONAL EXTRAS

Like large-format monorails, the KI Monobar was supplied with a set of leather bellows, secured to the lens standard at the front and to the focusing/film standard at the back by rotating spring steel clips – a simple yet effective system. As optional extras, users could buy a longer set of normal bellows to provide for longer focal-length lenses or extreme close-up work, and bag bellows for use with wideangle lenses and minimal extensions. There were also rail extensions, simply to make the monorail longer, and a right-angle focusing eyepiece as a replacement for the standard direct optical eyepiece.

USING AN ILFORD KI MONOBAR

To state the obvious, this is not a camera that can be used without a tripod. When using it, you have to return to basic photography. There are no interlocks to prevent double exposure and no automation of anything. The sequence of operations to shoot one exposure is essentially the same as that for a 5x4in camera and you will need a handheld exposure meter or, if you are using flash, a flash meter, to calculate the exposure to set on the shutter and lens diaphragm. You will also need a cable release screwed into the cable-release socket on the shutter.

With both standards parallel, the shutter set to T (or B with a lockable cable release) and the lens at full aperture, view your shot through the focusing magnifier at the back of the camera on the focusing screen. The image will be inverted. With all the screws controlling the movements locked so that no unintended movements can take place, focus the image with the focusing knob that moves the lens standard forward and back on the monorail. When you have precise focus, lock the focusing knob. Make sure that the tripod head is fully locked.

Next, meter the

WATCH OUT FOR

Wear and tear

Remember that KI Monobars were bought for working environments, and, while respected, were not cherished. Check that the bellows are not pinholed, the focusing screen is not broken and the clips that retain the bellows to the standards are all present. Check that the lens is unscratched, the iris diaphragm operates correctly and that the shutter works at all speeds. Check that the film magazine(s) are complete and can be loaded with film.



Film transport

Opening the magazine with the two coin screws reveals the film-transport mechanism, which lifts out to be loaded with a standard 35mm cassette. The film is fed from the left, around the gate, to the drive sprocket and take-up spool, rather like loading a Hasselblad or Bronica

exposure – you will need to have set the exposure meter to the ASA/ISO speed of the film that you have already loaded into the magazine. The shutter speed and aperture indicated have to be manually set on the lens aperture scale and the speed scale of the shutter. If the shutter was open at 'T' for focusing, press the cable release to close the shutter. Otherwise, unlocking the cable release will close the shutter so that no light passes through. Set the required shutter speed and cock the shutter.

Press the catch beneath the focusing magnifier on the short rail and pull the focusing screen and magnifier assembly back as far as it will go. Place the film magazine, knobs uppermost, into the gap created and ease the focusing assembly forward again to hold the magazine firmly in position.

Rotate the large satin-chrome disc on the film magazine to open the dark slide. If nothing has moved since you focused the camera, press the cable release and fire the shutter. Rotate the dark-slide disc again to close the slide, press the catch and pull the focus screen assembly back, and lift out the film magazine. Ease the focus-screen assembly forward ready for focusing the next shot. You have exposed one frame! Wind the film on using the knob with the exposure counter around it. **AP**

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A Sinar Norma 5x4in camera, the original Sinar that is contemporary with the KI Monobar

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The Photographic Collectors' Club of Great Britain holds regional meetings, runs a quarterly postal auction and publishes magazines full of classic camera information. Visit www.pccgb.com for more information and to download a membership form or call 01920 821 611 (but not for camera valuations).

Thanks to David Gardner and Andrew Holliman of the PCCGB for the loan of the Type U equipment illustrated here, and to John Wade of the PCCGB for photographing his Type F Monobar. Andrew Holliman's excellent book *The Cameras of Ilford Ltd, 1899-2005* can be bought at www.electrictstrings.com/ilford.html

Type U KI Monobar

This model, with a 2in f/3.5 Dallmeyer lens, has the focusing assembly pulled back, showing the focusing screen. In front is the KI bulk film back, which in fact does not fit this camera. Note that the lens panel is held in place by steel clips, like those retaining the bellows

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CANON BG-E3 GRIP FOR EOS 350D/400D	MINI BOXED	\$39.00
CANON BG-E4 GRIP FOR EOS 40D	MINI-BOXED	\$49.00
CANON LP-6 BATTERY FOR 700D/60D W/ 18-55 MM kit etc	MINI	\$45.00
FLUJA FIRENZA JUMP COMP WITH LEATHER ETC.	MINI BOXED	\$265.00
FLUJA FIRENZA JUMP COMP WITH ALL ACCESS + HOOD	MINI BOXED	\$245.00
FLUJA HS 200 18mm 18mm with 2 - 72mm Zoom	MINI	\$169.00
NIKON D300 BODY KIT COMPLETE + ALL ACCESSORIES	EXC	+ BOXED \$465.00
NIKON D5000 BODY COMPLETE ONLY 1427 ACCESSORIES	MINI BOXED	\$225.00
NIKON D3000 BODY COMPLETE WITH NIK 18-55 AF-S	MINI BOXED	\$195.00
NIKON D100 BODY + NIKON MB-D100 GRP + ACCESS	MINI BOXED	\$145.00
NIKON D100 BODY COMPLETE WITH ALL ACCESSORIES	MINI-BOXED	\$365.00
NIKON D100 BODY COMPLETE WITH NIKON 18-135 VR LENS	MINI BOXED	\$175.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS.	MINI BOXED	\$225.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS	MINI BOXED	\$199.00
NIKON D50 BODY KIT WITH CHARGER ETC.	MINI BOXED	\$165.00
NIKON MB-D101 GRIP FOR NIKON D7000	MINI BOXED	\$145.00
NIKON D7000 F7 GENERIC GRIP	MINI	\$35.00
NIKON SR800 DX SPEEDLIGHT COMPLETE	MINI BOXED	\$88.00
NIKON SR800 DX SPEEDLIGHT COMPLETE	MINI-BOXED	\$99.00
NIKON SR800 DX SPEEDLIGHT WITH MANUAL	MINI-BOXED	\$125.00
OLYMPUS FE-530 DS EXT. FLASHING FLASHER 110 MINION FIT	MINI BOXED	\$75.00
OLYMPUS MC-1000 C-1000 C-1000 C-1000 C-1000	MINI	\$89.00
OLYMPUS PEN-PK1 BLACK WITH CHARGER	MINI	\$115.00
OLYMPUS PEN-F1 WITH P-F1 WITH ALL ACCESS + FLASH	MINI BOXED	\$129.00
OLYMPUS F7.45mm 13.5/5.5mm 20MM DIGITAL	MINI-FILTER	\$45.00
OLYMPUS 10-20mm 14/5.6 DI B&X GRIP FOR OLYMPUS 4/3rds	MINI-HOOD	\$289.00
SIGMA 18-250mm 1:2.8 EXERNY GRIP FOR 650D BODY	MINI	\$145.00
OLYMPUS 14 - 45mm 1:2.8 IS555 KX DIGITAL 4/3rds LENS	MINI	\$400.00
OLYMPUS 14 - 45mm 1:2.8 IS555 KX 1" 79" MICRO DIGITAL 4/3rds LENS	MINI AS NEW	\$165.00
OLYMPUS 18 - 55mm 1:2.8 IS555 KX WEATHER RESISTANT	MINI BOXED	\$99.00
OLYMPUS 18 - 55mm 1:2.8 IS555 KX WEATHER RESISTANT	MINI BOXED	\$149.00
PHASIMATIC BODY COMP WITH ALL ACCESSORIES	MINI-BOXED	\$169.00
PHASIMATIC BODY COMP WITH ALL ACCESSORIES	MINI-BOXED	\$169.00
PHASIMATIC GRP BODY COMPLETE WITH ALL ACCESS.	MINI BOXED	\$145.00
PHASIMATIC GRP BODY COMPLETE WITH ALL ACCESS	MINI BOXED	\$145.00
PHASIMATIC 14mm 1:2.8 IS555 KX LENS MICRO 4/3rds	MINI BOXED	\$189.00
PHASIMATIC 14 - 45mm 1:2.8 IS555 KX LENS MICRO 4/3rds	MINI CASED	\$95.00
PHASIMATIC 14 - 45mm 1:2.8 IS555 KX LENS MICRO 4/3rds	MINI BOXED	\$175.00
PHASIMATIC 14 - 45mm 1:2.8 IS555 KX LENS MICRO 4/3rds	MINI BOXED	\$229.00
SONY ALPHA 100 135/5.6 135/5.6 CLASS FOR SONY	MINI BOXED	\$299.00
SONY ALPHA 100 135/5.6 135/5.6 CLASS FOR SONY	MINI CASED	\$145.00
SONY ALPHA 100 135/5.6 135/5.6 CLASS FOR SONY	MINI BOXED	\$145.00
SONY ALPHA 2.0 2.0 1/4" CONVERTER FOR SONY ALPHA	MINI BOXED	\$45.00

Canon Autofocus. Digital Lenses. Canon FD

CANON EOS 115D BODY	.....	MMT	BOKED	\$285.00
CANON EOS 115D KIT	.....	MMT	BOKED	\$285.00
CANON EOS 115D KIT	.....	EXC	\$115.00	
CANON EOS 300D	.....	EXC	\$44.00	
CANON EOS 50D	.....	EXC	\$45.00	
CANON EOS 50D BODY	.....	MMT	\$19.00	
CANON 24 - 105mm f4 USM "L" IMAGE STABILIZER	.....	MMT	CASED	\$195.00
CANON 70 - 200mm f2.8 USM "L" IMAGE STABILIZER	.....	MMT	BOKED	\$1.05.00
CANON 70 - 200mm f2.8 USM "L" IMAGE STABILIZER	.....	MMT	BOKED	\$99.00
CANON 70 - 200mm f2.8 USM "L" IMAGE STABILIZER	.....	EXC	\$45.00	
CANON 28-135mm f3.5-5.6 USM IMAGE STAB OD LENS	.....	MMT	BOKED	\$675.00
CANON TS 2.8mm f3.5 TILT AND SHIFT - C STAR 02	.....	MMT	BOKED	\$45.00
CANON 180mm f3.5 USM "L" MACRO LENS	.....	MMT	BOKED	\$99.00
CANON 105mm f1.8 USM "L" IMAGE STABILIZER	.....	MMT	CASED	\$675.00
CANON 200mm f2.8 USM "L" IMAGE STABILIZER	.....	MMT	BOKED	\$1.05.00
CANON 400mm f5.6 USM "L" (PRICED AS NEW)	.....	MMT	BOKED	\$599.00
CANON 50mm f1.8 MK II	.....	MMT	\$99.00	
CANON 50mm f1.8 USM	.....	MMT	BOKED	\$225.00
CANON 10 - 25mm f3.5-5.6 USM	.....	MMT	BOKED	\$525.00
CANON 17 - 85mm f3.5-5.6 IMAGE STABILIZER	.....	MMT	\$195.00	
CANON 18 - 135mm f3.5-5.6 IS IMAGE STABILIZER	.....	MMT	HOOD	\$245.00
CANON 20 - 35mm f3.5-5.6 USM	.....	MMT	\$675.00	
CANON 24 - 85mm f3.5-5.6 IS USM ZOOM + HOOD	.....	MMT	\$165.00	
CANON 28 - 105mm f3.5-5.6 USM	.....	MMT	\$145.00	
CANON 35 - 105mm f3.5-5.6 IS USM	.....	MMT	\$195.00	
CANON 35 - 105mm f3.5-5.6 IS USM	.....	MMT	HOOD - FILTER	\$99.00
CANON 35 - 25mm f3.5-5.6 IS II IMAGE STABILIZER	.....	MMT	BOKED	\$159.00
CANON 70 - 300mm f4.5-5.6 USM IMAGE STABILIZER	.....	MMT	BOKED	\$270.00
CANON 70 - 300mm f4.5-5.6 USM IMAGE STABILIZER	.....	MMT	HOOD	\$269.00
CANON 75 - 300mm f4.5/5.6 + HOOD	.....	MMT	\$199.00	
CANON 75 - 300mm f4.5/5.6 USM MK II	.....	MMT	BOKED	\$115.00
CANON 75 - 300mm f4.5/5.6 USM MK II	.....	MMT	BOKED	\$115.00
CANON 75 - 300mm f4.5/5.6 USM MK II (LATEST)	.....	MMT	BOKED	\$59.00
CANON 75 - 300mm f4.5/5.6 USM MK II (LATEST)	.....	MMT	\$145.00	
CANON 80 - 300mm f4.5/5.6 IS USM	.....	MMT	\$175.00	
CANON 52mm CLOSE UP LENS TYPE 250	.....	MMT	BOKED	\$35.00
CANON EXTENSION TUBE 82	.....	MMT	BOKED	\$19.00
CANON EXTENSION TUBE #F25	.....	MMT	BOKED	\$79.00
CANON EF 1.4X EXTENDER	.....	MMT	\$199.00	
CANON EF 1.4X EXTENDER MK II	.....	MMT	BOKED	\$285.00
CANON EF 2.0X EXTENDER MK II	.....	MMT	BOKED	\$295.00
CANON EF 2.0X EXTENDER MK II	.....	MMT	CASED	\$285.00
JESPODS 2X CONVERTER FOR CANON	.....	MMT	\$95.00	
KENCO TELEPRO 300 30G 1.4 TELECONVERTER	.....	MMT	BOKED	\$125.00
CANON 540 EF 2.8 PLAIN + INST	.....	MMT	BOKED	\$19.00
CANON 540 540 EF 2.8 PLAIN + INST	.....	MMT	CASED	\$175.00
CANON 540 540 EF 2.8 PLAIN + INST	.....	MMT	BOKED	\$19.00
CANON ANGLE FINDER	.....	MMT	BOKED	\$79.00
CANON TC-80S REMOTE CONTROLLER	.....	MMT	BOKED	\$79.00
CANON TC-80S REMOTE CONTROLLER AND RECEIVER	.....	MMT	\$115.00	

CANON PB-E11 RECORDER FOR EOS 1/3 etc	MINT	589.00
SIGMA 20mm f11.8 EX DG ASPHERIC NF (LATEST)	MINT BOXED	239.00
SIGMA 28mm f2.8 EX DG ASPHERIC NF (LATEST)	MINT BOXED	249.00
SIGMA 70mm f2.8 EX DG MACRO + Hood	MINT	529.00
SIGMA 70-300mm f4.5 APO MACRO + Hood	MINT	559.00
SIGMA 150-500mm f5.6 APO DG OPTICAL STABILISING	MINT CASED	659.00
TAMRON 17mm f2.8 EX IF 1:2 VC LENS MOTOR (LATEST)	MINT BOXED	245.00
TAMRON 28-200mm f3.5-6.3 IF 1:2 ASPHERICAL A/F	MINT	655.00
TOKINA 10-17mm f3.5-5.6 AT-X LENS (LATEST)		
CANON F1 40-135mm f2.8 LX OLYMPIX OLYMPIC EX MINT BOXED MEW F1.065		
CANON 17mm f4 F1.0	MINT BOXED	2275.00
CANON AUTO BELLOWS	MINT	599.00

Contax 'G' Compacts & SLR & Ricoh

CONTACT G4 BODY	MINT- \$775.00
CONTACT T2 TITANIUM CHAMPAGNE	MINT-BOUED \$189.00
CONTACT 25mm 12.8 BIGGION WITH CONTACT G4 - FILTER	MINT-BOUED \$290.00
CONTACT 35mm 12.6 SONNAR "S"	MINT-BOUED \$290.00
CONTACT TL2 140 FLO FOR G1/G2	MINT CASED \$355.00
CONTACT TL2 140 FLO FOR G1/G2	MINT CASED \$355.00
CONTACT TITANIUM FILTERS,HOODS,AND CAPS FOR G	PHONE IN STOCK PHONE
CONTACT TX TITANIUM COMPACT + LEATHER CASE	MINT-BOUED \$380.00
CONTACT AX AUTOFOCUS BODY (NAME N/A)	MINT- \$255.00
CONTACT AR10 BODY (SUPER STRAP, INSTRUCTIONS)	MINT-BOUED \$245.00
CONTACT AR10 BODY (STRAP, INSTRUCTIONS)	EJC+-BOUED \$199.00
CONTACT FIT VASHA 25MM 12.8 SUPER CONDITION	MINT- \$65.00
CONTACT FIT VASHA 25MM 12.8 PANCHRO LENS + HOOD	MINT- \$65.00
CONTACT 35mm 12.7 PLANAR AE	MINT- \$145.00
CONTACT 35mm 11.4 PLANAR MM	MINT- \$95.00
CONTACT 35mm 1.25 DASH COM + CASE & HOYA FILTER SET	MINT-BOUED \$250.00

Leica 'M', 'R' & Screw & Binoculars

LEICA ME TL TL BLACK EXCELLENT COND 17MM MOUNT ETC+ = \$365.00
LEICA ME BODY SH-1 35/55X CHROME MOUNT MINT = \$275.00
LEICA ME3 BODY SH-10 4411X CHROME 1975-78 ETC+ = \$475.00
LEICA ME SINGLE VIEWER NO SER 91223X CHROMA 1980 ETC+ = CASHED \$75.00
LEICA ME SINGLE VIEWER NO SER 96117X CHROMA 1960 ETC+ = CASHED \$75.00
LEICA M3 WITH 50mm f2.8 COLL. LEICA M3 (REALLY NICE) ETC+ = \$389.00
LEICA II BODY SER NO 1816XX C1945 NEEDS SERVICE ETC+ = \$175.00
LEICA CL BODY (SERVED) IN REALLY NICE CONDITION MINT = \$485.00
LEICA STANDARD CHROME WITH CASE ETC+ = \$289.00
LEICA 28mm f2.8 ELNARIT M (11609) 6 BIT MINT BOXED \$75.00
LEICA 35mm f2.8 SUMMICHROM ASPHERIC BLACK MINT BOXED \$1.350.00
LEICA 50mm f2.8 SUMMICHROM WITH SPECS IN A BOX MINT = \$395.00
LEICA 50mm f2.8 SUMMICHROM C WITH HOOD ETC+ = \$395.00
LEICA 50mm f1.5 SUMMARIT M MOUNT WITH BARE HOOD MINT = \$465.00
LEICA 50mm f2.2 ELNARIT BLACK LATEST VERSION MINT CASHED \$395.00
LEICA 90mm f2 SUMMICHROM CHROME M ETC+ = \$1,275.00
LEICA 90mm f2.8 SUMMICHROM ASPHERICAL 6 BIT MINT BOXED AS NEW \$1,965.00
LEICA 135mm f4.5 Hektor + HOOD M MOUNT ETC+ = \$395.00
LEICA 135mm f4.5 Hektor IN HOOD ETC+ = \$189.00
LEICA 50mm f2.9 COLLAPSIBLE ALUMINUM SCREW MINT = \$385.00
LEICA 50mm f4 Hektor CHROME SCREW MINT IN KEEPER \$135.00
LEICA 135mm f4.5 Hektor + HOOD SCREW ETC+ = \$395.00
LEICA 50mm FLASH + CASE MINT BOXED \$395.00
LEICA 50mm FLASH MINT CRUON \$395.00
LEICA 90mm FLASH ETC+ = BOXED \$450.00
LEICA RANGEFINDER (MANY USE) MINT \$475.00
LEICA RS BODY BLACK ETC+ = BOXED \$299.00
LEICAFLEX SL BODY CHROME MINT = BOXED \$299.00
LEICA 50mm f2.8 SUMMICHROM R ROW LENS LATEST MINT \$425.00
LEICA 50mm f2.8 SUMMICHROM R 3 CAM ETC+ = \$299.00
LEICA 28mm f4.5 ELNARIT R 3 CAM ETC+ = \$395.00
LEICA 18-70mm f3.5-4.5 VARIO ELNARIT M MINT BOXED AS NEW \$645.00
LEICA 70 - 210mm f4 VARIO ELNARIT ETC+ = \$395.00
ANGENIEUX 70 - 200mm f3.5 FOR LEICA R FIT MINT BOXED \$775.00
LEICA 50mm f2.8 SUMMICHROM R 3 CAM FOR B6 etc MINT BOXED \$465.00
LEICA ANGLE PRINDER R (14390) MINT BOXED \$395.00
NIMEX 10 x 25 BIPACOR BINOCULARS - CASE MINT \$390.00
ZEISS 60x8 B MONOCULAR WITH CASE MINT CASHED \$765.00
ZEISS DISCOPEX 67 FL ANGLE, 15x65 EPICOR CASE MINT = \$465.00
SUMAROVISI 8 x 50 SCL 38" BINOCULARS WITH CASE MINT = ADDRESSES \$1,275.00
SUMAROVISI 8 x 50 SCL 38" BINOCULARS WITH CASE MINT = BOXED \$795.00

Voigtlander Screw & Bayonet for Leica M etc

VOIGTLANDER BESSA R4 21,25,28,35,50 FRAMES (RARE)	MINT BOXED £425.00
VOIGTLANDER BESSA R2 BODY OLIVE W MOUNT	MINT-BOXED £275.00
VOIGTLANDER BESSA R2 BODY BLACK W MOUNT	MINT-BOXED £245.00
VOIGTLANDER 35mm f1.7 ULTRON ASPHERIC	MINT- £365.00
VOIGTLANDER 90mm f3.5 Apo LANTHAN (BULK)	MINT BOXED £215.00
VOIGTLANDER WINDER T	MINT BOXED £129.00
VOIGTLANDER BESSA SIDE GRIP	MINT BOXED £45.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2	MINT- £115.00
VOIGTLANDER ANGLE FINDER + 15,21,25mm ADAPTORs	MINT BOXED AS NEW £199.00

Medium & Large Format

BRONICA ET65 BODY + 120K B&S LENS & WLF	EXC++	\$195.00
BRONICA 150mm F4.5 ZENIKANON MC	NINT	\$245.00
BRONICA 150mm F4.5 ZENIKANON MC + SAS 17F + FINDER	MINT	CASED \$390.00
BRONICA 50mm F2.8 ZENIKANON MC	EXC++	\$40.00
BRONICA 150mm F3.5 ZENIKANON MC	NINT-ROKED	\$135.00
BRONICA 150mm F3.5 ZENIKANON MC	NINT	BORED \$119.00
BRONICA 150mm F3.5 ZENIKANON MC	NINT	\$99.00
BRONICA 150mm F4 E	NINT	\$89.00
BRONICA ET65 120 B&S	NINT	\$79.00
BRONICA ET65/ET65 POLAROID B&S	NINT	\$69.00
BRONICA PLAIN PRISM FOR ET65/ET65	MINT	CASED \$60.00
BRONICA 55mm F3.5 ZENIKANON S	EXC++	\$119.00
BRONICA 55mm F3.5 ZENIKANON S	NINT	\$95.00
BRONICA 150mm F3.5 ZENIKANON S	NINT	\$135.00
BRONICA SD COMPLETE WITH 80mm F2.8 W&B B&S	EXC++	\$265.00
BRONICA SD+ 80mm F2.8 S, PRISM F&B&S, GPS	NINT	\$395.00
BRONICA 55mm 14 ZENIKANON FS FOR SD	MINT-CASED	\$410.00
BRONICA 110mm F4 PS ZENIKANON MACRO FOR SD	MINT-CASED	\$135.00
BRONICA 150mm F4 PS ZENIKANON FOR SD	MINT-CASED	\$145.00
BRONICA SD 120 MAGAZINE B&S	EXC++	\$45.00
BRONICA SD&M POLAROID MAGAZINE B&S	MINT-ROKED	\$90.00
BRONICA METERED CHINNEY FINDER	EXC++	\$75.00
BRONICA 150W B&S FOR SD VERY RARE	EXC++	\$165.00
CONTACT POLAROID B&S B&S CONTACT B&S	NINT	\$75.00
FLUOR 150mm F4.5 C/W 105mm F5 LENS	NINT	BORED \$675.00
FLUOR 150mm F4.5 + HOOD FOR MANOVA 37mm	NINT	BORED \$675.00

MAMIYA 65mm 1:4 SENOR Z LENS FOR RZ + HQD.

MANIPA 85mm L1 HENS FOR Z	MINT
MANIPA 180mm F4.5 SCREW FOR W FOR Z	MINT
MANIPA 250mm 13.5 AF FOR Z	MINT
MANIPA 150mm 13.5 AF FOR 645 A/F	MINT
MANIPA 210mm 14 SCREW C FOR 645	MINT CASED
MANIPA 180mm F4.5 SCREW FOR R/R	MINT
MANIPA ZR 67 PRO BACK	MINT
MANIPA ZR 67 PRO BACK	MINT
MANIPA ZR 67 POLAROID BACK	MINT
MANIPA 225 SCREW FOR ZR 67	MINT
PENTAX 55mm 1:5.6 TAKUMIN SMC FOR 6x7	MINT
PENTAX 55mm 1:2.8 FOR PENTAX 6x7	MINT BODIED
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD	MINT
PENTAX 150mm 1:3.5 FOR PENTAX 67	MINT BODIED
ROLLEIFLEX 600R PRO + 80mm HFT LENS	MINT
ROLLEIFLEX SCHNEIDER 150mm F4.5 & MAKRO FOR 600R	MINT
YASUCAMIN 124G WITH CASE	MINT

Hasselblad

HASSLEBLAD SOLID COAT WITH 80mm CF + A12 BACK	.....	WINT
HASSLEBLAD SOLID CO1 BODY + HALF	.....	WINT
HASSLEBLAD SOLID BODY WITH 80mm EL2 IT + HOOD	.....	WINT
HASSLEBLAD 90mm A14 FOR 2PAN	.....	INT-IN KEOPER
HASSLEBLAD 90 CO WITH 80mm CF + BACK + HALF	.....	EXC+...
HASSLEBLAD SQUEL BODY + A12 BLACK BACK	.....	EXC+...
HASSLEBLAD 90mm A14 OF FILE DUSTION + HOOD	.....	WINT BORED
HASSLEBLAD 90mm H14 OF SQUAR OF	.....	WINT
HASSLEBLAD 150mm H14 SQUAR CF	.....	WINT
HASSLEBLAD 150mm H14 SQUAR CF	.....	EXC+...
HASSLEBLAD A12 BACK	.....	EXC+...
HASSLEBLAD CH WINDER + NEWIDE	.....	WINT
HASSLEBLAD PLAIN PRISM	.....	EXC
HASSLEBLAD PM PRISM	.....	EXC
HASSLEBLAD 90CM/503 WOLF BLACK	.....	WINT
HASSLEBLAD EXTENSION TUBE 146 F	.....	WINT

Millano Tools, Inc. Digital Storage & Accessories

NIKON FS BODY (REALLY NICE ONE)	NINT-BOKED
NIKON FS BODY	EXT+...
NIKON F100 BODY	EXT+...
NIKON FS BODY BLACK	EXT+...
NIKON FS BODY	EXT+...
NIKON F55 BODY	NINT-BOKED
NIKON 116mm 12.8 AF IF-ED AF OX F1 FHYRE LENS	NINT-BOKED
NIKON 28mm 12.8 AF "P" + WOOD.	NINT
NIKON 35mm 12.8 AF	NINT
NIKON 50mm 11.8 AF "P"	NINT
NIKON 55mm 11.8 G DX AF-S (LATEST MODEL)	NINT BOKED IN-HOOD
NIKON 55mm 12.8 PC MANUAL LENSE WITH BLACK KNOB	NINT-HOOD
NIKON 55mm 11.8 AF	NINT
NIKON 55mm 11.8 AF "P"	NINT-BOKED
NIKON 55mm 12.8 AF IF-ED AF-S NIKON-REKOR	NINT BOKED
NIKON 105mm 12.8 "P" IF-ED AF-S VIBR REDUCT (LATEST)	NINT BOKED
NIKON 105mm 12.8 AF IF-ED LATEST LENS	NINT BOKED IN-HOOD
NIKON 300mm F4 IF-ED AF-S (CURRENT LENS)	NINT-BOKED
NIKON 12-24mm F4 IF-ED DX IF-ED AF-S	NINT BOKED IN-HOOD
NIKON 16-35mm 15.5/5.6 "P" DX AF-S IF W/AGE STABIL.	NINT BOKED
NIKON 17-35mm 12.8/2.8 "P" IF-ED AF-S + HOOD	NINT BOKED
NIKON 17-35mm 15.5/5.6 "P" IF-ED AF-S + HOOD	NINT BOKED
NIKON 17-35mm 12.8/2.8 "P" IF-ED AF-S + HOOD	NINT BOKED
NIKON 18-35mm 12.8/2.8 "P" IF-ED AF-S + HOOD	NINT-BOKED
NIKON 18-35mm 15.5/4.5 "P" IF-ED AF-S	NINT
NIKON 18-35mm 15.5/5.6 "P" DX AF-S + FILTER SILVER	NINT
NIKON 18-70mm 12.8/4.5 "P" DX IF-ED AF-S C-SERD	EXT+...HOOD
NIKON 18-70mm 15.5/4.5 "P" DX IF-ED AF-S C-SERD	NINT+HOOD
NIKON 18-105mm 15.5/5.6 "P" DX IF-ED AF-S VIBR REDUCTION NINT CAGED	NINT
NIKON 18-200mm 13.5/5.6 "P" IF-ED DX AF-S VIBR REDUCT NINT CAGED	NINT
NIKON 18-200mm 13.5/5.6 "P" IF-ED DX AF-S VIBR RED IMI	NINT-BOKED
NIKON 24-35mm 12.8/4.5 AF	NINT-BOKED
NIKON 24-44mm 12.8/4 IF "P" ASPHERICAL MAGRO	NINT-HOOD
NIKON 24-45mm 15.5/4.5 "P" IF-ED AF-S	NINT

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SIGNA 150mm f2.8 EX DG HSM MACRO D	MINT	£375.00
SIGNA 180mm f5.6 MACRO A/F	MINT BOXED	£175.00
SIGNA 18 - 50mm f2.8 EX APO DC HSM + IRDOD	MINT BOXED	£175.00
SIGNA 24 - 70mm f3.5/5.6 ASPHERICAL A/F "D"	EXC+ - BOXED	£49.00
SIGNA 28 - 135mm f2.8 1/5.6 "D" ASPHERICAL	MINT	£359.00
SIGNA 28 - 200mm f3.5/5.6 ASPHERICAL IF "D" HYPERZOOM	MINT	£490.00
SIGNA 28 - 200mm f3.5/5.6 "D" DL HYPERZOOM A/F	MINT BOXED	£359.00
SIGNA 55 - 200mm f4.5/6.3 DC HSM	MINT BOXED	£299.00
SIGNA 150 - 500mm f5.6 EX DG HSM OPTICAL STEADY ASSIST		

MINT BOXED AS NEW £395.00

TAKURA 55 - 260mm f4.5/2.8 DX MACRO 1:1 (F)	MINT BOXED £399.00
TAKURA 35mm f2.8 AT-X PRO DX MACRO 1:1 (LATEST)	MINT BOXED £295.00
TAKURA 11 - 16mm f2.8 AT-X PRO DX	MINT BOXED £395.00
TAKURA 16 - 50mm f2.8 ASPHERICAL AT-X PRO DX	MINT BOXED £275.00
TAKURA 28 - 70mm f2.8/2.8 AT-X PRO 1:1 A/F	MINT BOXED £299.00
TAKURA 50 - 135mm f2.8 AT-X PRO DX	MINT BOXED £345.00

Nikon Manual

MINION F3 HF BODY	MINT-CASED	£395.00
MINION F3 BODY	MINT	£395.00
MINION F363 BLACK	MINT	£395.00
MINION F363 BODY CHROME	EXC++-BROKEN	£245.00
MINION F363 BLACK	EXC++	£390.00
MINION F2 A PHOTOGRAPH BODY CHROME	MINT	£395.00
MINION F2 PLAIN PRISM (VERY SLIGHT MARKS ON BASE)	MINT	£395.00
MINION F2 PHOTOGRAPH BODY CHROME	MINT	£395.00
MINION F2 CHROME BODY	EXC++	£390.00
MINION F2 BLACK BODY	EXC	£375.00
MINION 16mm F4.5 + 86mm FOCUS + HODD (VERY RARE)	MINT AS NEW	£599.00
MINION 28mm F2.8 A.S.	MINT	£190.00
MINION 28mm F2.8 A.S.	EXC++	£169.00
MINION 28mm F3.5 A.L.	EXC++	£99.00
MINION 28mm F3.5 A.S.	MINT	£195.00
MINION 35mm F2.8 PC MANUAL LATEST WITH BLACK NOISE	MINT-HODD	£499.00
MINION 45mm F2.8 90 MINION	MINT	£225.00
MINION 45mm F2.8 PC PANICASE WITH HODD. FOCUS. CASE		

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AlphaNikon - N.W. England

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Photographer III - North Bucks

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CUSTOMER REVIEW: EOS M + 18-55mm IS II

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600D

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CUSTOMER REVIEW: 600D + 18-55mm IS II

★★★★★ 'The enthusiasts Digital SLR Camera' *Carmelag - Norfolk*

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5.0 fps
1080p movie mode

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EOS 60D



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5.3 fps
1080p movie mode

60D

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CUSTOMER REVIEW: 60D + 18-135mm IS

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8.0 fps
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CUSTOMER REVIEW: 7D + 15-85mm IS USM

★★★★★ 'Highly recommended, better than expected' *Maria - Worcester*

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6.0 fps
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5D Mark III

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CUSTOMER REVIEW: 5D Mark III + 24-105mm

★★★★★ 'A massive leap forward from the Mark II' *Darren - London*

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10.1
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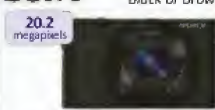
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• 10cm
• 10cm
Min Height

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• 8.5cm
• 19cm
Min Height

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Min Height

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• 23.1cm
• 19cm
Min Height

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• 9.4cm
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Min Height

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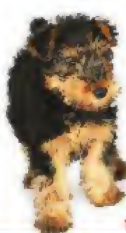
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SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

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SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters	
Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.	
46mm UV / Haze	£5.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

Circular Polarising Filters	
These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.	
46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£29.99
67mm Circular Polarizing	£34.99
72mm Circular Polarizing	£39.99
77mm Circular Polarizing	£44.99
82mm Circular Polarizing	£49.99
86mm Circular Polarizing	£54.99

Skylight Filters	
Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.	
52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

Close Up Filter Sets	
Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.	
52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

Starburst Filters	
These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.	
52mm Starburst x4/6/8, each	£11.99
55mm Starburst x4/6/8, each	£15.99
58mm Starburst x4/6/8, each	£21.99
72mm Starburst x4/6/8, each	£27.99

Light Converters	
Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.	
52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.



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Retrospective 7	Airport Commuter	Airport International V2.0
NEW! £114	NEW! £149	£245

Billingham

We will match or beat ANY UK Billingham price!
Full Billingham range in stock - below are just a few examples:

Hadley Range	The 5 Series	The 07 Range
Hadley Small £126 Hadley Large £148 Hadley Pro £159	225 £247 335 £256 445 £279 555 £315	107 £247 207 £270 307 £288

KATA

Comprehensive Kata range in stock!
Below are just a few examples:

GearPack Range	Digital Rucksack Range	3-N-1 ProLight Series
NEW! Gearpack-60 £49 Gearpack-80 £59 Gearpack-100 £69	DR-465 £49 DR-466 £72 DR-467 £79	NEW! 3N1-25 £139 3N1-35 £169

tamrac

Comprehensive Tamrac range in stock!
Below are just a few examples:

Expedition Range	Velocity Sling Range	Accessories
4X £89 5X £104 6X £119 7X £149 8X £169	6X £29 7X £39 8X £44 9X £49 10X £59	Water Bottle £13 Lens Case 50 £12 Lens Case 100 £13 Lens Case 200 £14 Flash Case £11 Rain Cover £20

VANGUARD

Comprehensive Vanguard range in stock!
Below are just a few examples:

Messenger UP-Rise	Zoomster Outlawz	Backpack UP-Rise
UP-Rise 28 £72 UP-Rise 33 £82 UP-Rise 38 £90	Outlawz 16Z £54 Outlawz 17Z £63	UP-Rise 45 £90 UP-Rise 48 £99 UP-Rise 48 £108

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OpTech Rainsleeve	Kata Elements Covers	Think Tank Hydrophobia
Unique eyesafe opening and drawstring lens enclosure. Two versions for DSLRs with or without a flashguns. 2 per pack. Standard Flash £6 Flash £8	Protect your camera from the elements! E690 Small £37 E702 Large £57	The ultimate protection from the weather! 70-200 £109 70-200 Flash £114 300-600 £118

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TRIPODS

Manfrotto

Massive range of Manfrotto in stock!
Below are just a few examples:

190XPROB Tripod	055XPROB Tripod
Aluminum 3-section legs, aluminum canopy, 030 horizontal sliding central column Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm £99.99	Aluminum 3-section legs, aluminum canopy, 030 horizontal sliding central column Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm £109.99
190CXPRO3	055CXPRO3
Carbon Fibre 3-section legs, 030 column Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm £204.99	Carbon Fibre 3-section legs, 030 column Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm £232.99
190CXPRO4	055CXPRO4
Carbon Fibre 4-section legs, 030 column Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm £212.99	Carbon Fibre 4-section legs, 030 column Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm £246.99

MM294A3 Monopod	MM294A4 Monopod	679B Monopod
Aluminum 3-section Weight: 0.50kg Load: 5.0kg Folded: 59cm Height: 151cm £29.99	Aluminum 4-section Weight: 0.50kg Load: 5.0kg Folded: 49cm Height: 151cm £34.99	Aluminum 3-section Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm £35.99
234 Tilt Head	234RC Tilt Head	804 RC2 Pan / Tilt
Ideal for monopods Weight: 0.27kg Load: 2.5kg £14.99	With RC2 quick release Weight: 0.27kg Load: 2.5kg £24.99	With RC2 quick release Weight: 0.79kg Load: 4.0kg £49.99
496 RC2 Ball Head	498 RC2 Ball Head	410 Geared Head
With RC2 quick release Weight: 0.46kg Load: 6.0kg £49.99	With RC2 wireless Weight: 0.67kg Load: 8.0kg £74.99	With RC4 quick release Weight: 1.22kg Load: 5.0kg £142.99

VANGUARD

Comprehensive Vanguard range in stock!
Below are just a few examples:

<h3>AltaPRO 263AT Tripod</h3> <p>Aluminum 3-section legs, magnesium canopy, MACC Multi-Angle-Central-Column</p> <p>Weight: 2.00kg Load: 7.0kg Folded: 63cm Height: 165cm £125.99</p>  		<h3>AltaPRO 264AT Tripod</h3> <p>Aluminum 4-section legs, magnesium canopy, MACC Multi-Angle-Central-Column</p> <p>Weight: 2.10kg Load: 7.0kg Folded: 53cm Height: 155cm £134.99</p>  	
<h3>PRO 253CT</h3> <p>Carbon Fibre 3-section legs, MACC column</p> <p>Weight: 1.66kg Load: 7.0kg Folded: 63cm Height: 165cm £242.99</p> 	<h3>PRO 283CT</h3> <p>Carbon Fibre 3-section legs, MACC column</p> <p>Weight: 1.70kg Load: 8.0kg Folded: 64cm Height: 170cm £296.99</p> 	<h3>NEW! Nivelor Tripods</h3> <p>A new range of lightweight, flexible, compact tripods with heads, that fold flat in a few seconds thanks to the unique, innovative open canopy.</p> <p>204BK H:101cm, W:0.6kg £53.99 214BK H:120cm, W:0.7kg £62.99 244BK H:145cm, W:1.1kg £98.99 245BK H:161cm, W:1.2kg £107.99</p> 	

PH32 Pan / Tilt	SBH100 Ball Head	GH100 Pistol Grip
3-way fluid head, magnesium, three spirit levels, quick release plate. Weight: 0.42kg Load: 5.0kg £67.49	Lightweight magnesium alloy, twin adjust knobs, 2 spirit levels, quick release plate. Weight: 0.39kg Load: 10.0kg £67.49	Multi award-winning pistol grip head with spirit level, fluid control and panoramic function. Weight: 0.75kg Load: 8.0kg £107.99

BENRO

GH-1P Gimbal	GH-2 Gimbal	Travel Angel 2
Superb gimbal head, with superb gimbal head, with superb gimbal head, with superb gimbal head. Weight: 0.8kg Load: 12.0kg £229	Heavy duty gimbal head, with heavy duty gimbal head, with heavy duty gimbal head, with heavy duty gimbal head. Weight: 1.4kg Load: 23.0kg £329	A1682TBD £179 A1692TBD £189 Flat Traveller 2 A1182TBD £204 A1192TBD £209

KOOD

A284 Tripod	C2504 Monopod	C2804 Monopod
Aluminum 4-section Weight: 2.17kg Load: 8.0kg Folded: 56cm Height: 154cm £73.99	Carbon Fibre 4-section Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm £59.99	Carbon Fibre 4-section Weight: 1.20kg Load: 4.0kg Folded: 56cm Height: 142cm £66.99

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BH02 Ball Head	BH03 Ball Head	BH05 Ball Head
Quick release plate, spirit level, 360 degree rotation, fluid control knobs. Weight: 0.42kg Load: 12.0kg £22.99	Quick release plate, spirit level, 360 degree rotation, fluid control knobs. Weight: 0.42kg Load: 12.0kg £29.99	Quick release plate, spirit level, 360 degree rotation, fluid control knobs. Weight: 0.42kg Load: 12.0kg £29.99
BH22 Ball Head	BH25 Ball Head	BH28 Ball Head
Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs. Weight: 0.4kg Load: 8.0kg £31.99	Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs. Weight: 0.4kg Load: 8.0kg £37.99	Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs. Weight: 0.4kg Load: 8.0kg £45.99
Triad 30 Lite	Triad 40 Lite	Triad 60 Lite
4 section magnesium alloy tripod, built-in spirit level, 3 different angles, reversible centre column, built-in spirit level. Supplied with SB30 alloy ball head, and carrying case. Weight: 1.20kg Max Load: 4.0kg Folded: 56cm Max Height: 142cm £39.99	Including BH40 alloy ball head Weight: 1.58kg Max Load: 5.0kg Folded: 60cm Max Height: 153cm £49.99	Including 3-way fluid damped pan/tilt head. Weight: 1.90kg Max Load: 5.0kg Folded: 61cm Max Height: 162cm £59.99

TRIGGERS & METERS

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The NEW Plus III
Single Unit £129 Double Unit £249 Triple Unit £369
Mini & Flex
The world's leading TTL wireless triggering system AC3 Zone Controller £49 TT1 Mini Transmitter £149 TT5 Flex Transceiver £159

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Analog, incident and reflected, ambient light only £85
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Combed wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels. Receiver & Transmitter £49.99
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Extra Receivers £19.99
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Yongnuo YN-600II and YN-560II flashguns also in stock!

FLASH GUNS

Nissin

Free batteries with every Nissin Flashgun

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The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon, Nikon and Sony digital SLRs, the Nissin Di866 fully supports full TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for screen-loading upgrades. £189.99

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£69.99
44 AF-1
£129.99
50 AF-1
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Nissin Di622 MkII
An impressively powerful flashgun with a guide number of 44m, bounce and swivel head, full TTL, wide angle diffuser. £114.99

Nissin Di466
Guide number of 33m. Full TTL, adjustable bounce flash head, wide angle diffuser. £72.99

Nissin MF18 Ring Flash

The new Nissin MF18 Macro Ring Flash
The new Nissin MF18 Macro Ring Flash offers an exceptionally high guide number of 16m (ISO100), colour LCD display, power pack port, Auto, TTL, Manual, Multi, Wireless and Custom settings are just some of its features, plus an expanding ring head. Includes mounting rings for 52, 58, 62, 67, 72 and 77mm diameter mounting rings. Available in Canon and Nikon fit. £279.99

TTL Flash Cord Coiled £24.99

TTL Flash Cord Straight £29.99

Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.

FLASH DIFFUSERS

Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range:

Canon 270EX / 380EX / 420EX
Canon 430EX / 430EXII / 580EX
Canon 580EX / 580EXII
Nikon SB600 / SB800 / SB900
Nikon SB24 / SB25 / SB26 / SB28
Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1
Nissin: Di466 / Di622 / Di866, Pentax: AF-540FG2

£10.99

Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front. In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting indoors and portraits, and is a firm favourite with wedding photographers. Supplied with four domes, giving you a full range of natural, cool, or warm-up tones. Available in four sizes:

Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc
Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc
Size 3: 68-72 x 46-49mm Nikon SB28, 27, 28, etc
Size 4: 73-77 x 46-49mm Canon 580EX, 580EX, etc

£29.99

STUDIO ACCESSORIES

westcott.

Apollos and Halos	Collapsible Umbrellas
The convenience of an umbrella meets the control of a softbox. Built on an umbrella frame, they mount to any standard umbrella receptacle. 28" Apollo £99.99 Apollo Orb £119.99 Apollo Strip £119.99	Such a simple but effective idea - umbrellas with a telescopic shaft. Perfect for travel, they open to 43" diameter, but collapse down to just 14.5". 43" Umbrella Soft Silver £19.99 43" Umbrella White £19.99 43" Umbrella White/Black £21.99
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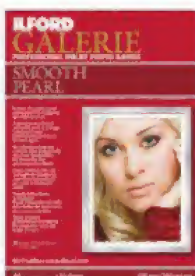


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This tripod is exceptional value and ideal for travellers, as it folds down from a full height, stable base for SLR cameras, to almost A4 size. Low weight due to its advanced carbon fibre construction.

Triopo C-258 Titanium Alloy Tripod With KJ-2 Ball Head, Bag & Strap

ONLY £79.99

Designed especially for amateurs & professional photographers looking for a solid and durable tripod at a fantastic price. Made from Titanium-alloy offering durability and low weight. Maximum load capacity is 5.5 kg and maximum height of 150 cm.

Ball Head Range From Triopo For Tripods From...

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Fit most popular flashguns

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Long distance remote viewfinder with video recording, multiple camera shutter control, and multiple shooting modes. What's more, it includes a built-in camera and playback for DSLRs without live-view.

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The side lock cold shoe lets you use pretty much any shoe mounted flash unit. Also comes with removable second diffusion layer, front diffusion layer, grid, and round mask for perfect catch lights.

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Kathay Camera Coat

Protect your camera, and your hands, this winter with the new high quality "Camera Coat" from Kathay. High quality material. Easy to use. Water resistant. Can be attached to your tripod. Will fit most makes and sizes of DSLR/SLR.

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LASTOLITE EZYBOX SPEED-LITE

Designed to fit directly to a flashgun (on or off camera), the Ezybox Speed-Lite is a 22cm x 22cm mini softbox which includes removable inner and outer diffusion layers delivering exceptional softness of light from such a small unit. The softbox folds away making it an ultra portable solution for busy photographers.

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Ezybox Hotshoe 38x38 (2438)	£86.95
Ezybox Hotshoe 54x54 (2462)	£102.95
Fabric Grid For Ezybox (2962)	£49.95
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Baby Poser (8017) SAVE £20	£104.95
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HiLite Background 1.8m x 2.15m (8867) SAVE £70	£329.99
HiLite Background 2.5m x 2.15m (8878) SAVE £105	£494.99
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Super Leuci Modelling Bulb (3261)	£5.99
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Spyder 4 Express	SAVE £16	£84.95
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INTERFIT EX150 MKII KIT

With 150 w/s the MKII EX150 has more power than its predecessor and a newly designed polycarbonate body. Easy access to the controls ensures you can set just the right amount of light on your subject. Each head features user changeable flash tubes, switchable modeling lamps and built in Infrared sensor. Please note this kit is suitable for light amateur use only.

EX150MKII 2 Head Kit £219.00

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Features the very latest HDR (High Dynamic Range) optically clear nanoporous coating for outstanding imaging performance combined with the benefit of 'touch dry' from the printer. The high density heavyweight base (290gsm) has a natural photographic white tint to produce prints with excellent colour gamut and high sharpness. Compatible with all high quality dye and pigment based inkjet printers.

A4 pack 25	£11.25	A4 Pack 100	£39.95
A4 Pack 250	£74.95	A4 Pack 25	£25.95
A3+ Pack 25	£28.95	A2 Pack 25	£59.95
A3+ Pack 100	£116.95	7x5 Pack 100	£21.95

FALCON EYES 2 HEAD CASE

Designed to carry all of your studio lighting in one protective case. It has a grab handle and strap along with multiple padded partitions to protect and organise your gear. It will hold two heads, plus stands and accessories. The Interfit EX150, EX200 and Stellar Gemini range.

SKB-30 2 Head Case	SAVE £50	£19.95
SKB-28 3 Head Case	SAVE £60	£19.95

COKIN H250A GRADUATED KIT

Kit contains... P-Series Filter Holder, P121L Graduated Grey G2 Light (NDx2) Filter, P121M Graduated Grey G2 Medium (NDx4) Filter, P121S Graduated Grey G2 Soft (NDx8) Filter. 100 Page filter catalogue.

H250A ND Grad Kit £44.97

H270A Full ND Kit SAVE £14 £35.50

WHILE STOCKS LAST!

KOOD SQUARE FILTER SYSTEM

We stock a range of Kood filters that are compatible with the Cokin P Series system. The Kood equivalent is affordable and yet still of a high quality standard.

for example...		
Grey Graduates (each)		£9.99
Extra Dark Grey Graduate		£12.99
Sunset, Tobacco or Blue Graduates (each)		£12.95
Neutral Density (each)		£12.95

MANFROTTO 190XPROB

Features the Manfrotto-patented horizontal center column - by extending the column to its highest vertical position, it can be swung around to horizontal without removing the head or disassembling the column itself, so switching between framing and positioning setups is more convenient than ever. Also comes with a built in bubble spirit level. Max height: 146cm. Min height: 8.5cm. Closed height: 56.9cm. Weight: 1.8kg. Load: 5kg. Leg sections: 3.

190XPROB Tripod	SAVE £41	£98.50
055XPROB Tripod	SAVE £51	£119.00

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A lightweight, yet rugged, hydration-ready, expedition camera backpack. It offers superior protection and comfort with Lowepro's premium suspension system. Capacity: Pro DSLRs with lens attached (up to 300mm f/2.8); 4-5 additional lenses; flash; tripod or monopod; accessories and personal gear; up to a 15.4" widescreen laptop. A removable waistpack serves in two ways: first as a traditional backpack lid and as a removable/wearable waistpack with a mesh-covered backpad.

Pro Trekker 300AW	£224.00
Pro Trekker 400AW	£239.00
Pro Trekker 600AW	£249.00

LOWEPRO FLIPSIDE SPORT 10L

A lightweight photo daypack with a sleek and low-profile shape that provides a minimalist and technical carrying option for outdoor and action sports photographers. The bodyside access design offers quick access to gear when the pack is rotated to front and added security while wearing. There is a Removable and adjustable camera compartment with storm-flap closure. Capacity: DSLR with attached 70-200mm f/2.8 lens, 1-2 extra lenses or flashes. Tripod or monopod, 1L hydration reservoir.

Flipside Sport 10L	SAVE £40	£99.00
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- ▶ Creative Auto and Basic +
- ▶ HD Video capture
- ▶ Compact & Lightweight

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- ▶ Scene Intelligent Auto mode
- ▶ Full HD movies
- ▶ Up to 3.7fps shooting
- ▶ 3.0" Vari-angle LCD Screen

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- ▶ Full HD movies
- ▶ ISO 100-6400, H: 12800
- ▶ 3.0" Vari-angle LCD Screen

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EOS 5D Mk III Body Only	£2,335.00	EOS 5D III + 24-105 IS USM	£2,975.00
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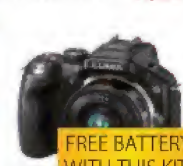
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- ▶ Full HD Video Recording



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See our review at blog.parkcameras.com

Add a Panasonic 45-175mm O.I.S. for only £314.99*

Panasonic DMC-LX7

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- ▶ 24mm wide-angle lens
- ▶ 3.8x Optical Zoom
- ▶ Full Manual Control
- ▶ Full HD Video Recording



DMC-LX7 **£359.00**

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- ▶ 20x optical zoom
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Pixma Pro1 £130 Cashback	£649	24-70mm f2.8 II £235 cb	£1,795	85mm f1.2 II	£1,699	MR14 EX Speedlite	£459
60D Body £55 Cashback	£639	24-105 f4 IS	£895	100 f2.8 Macro	£425	Powershot G1X £30 cb	£549
60Da Body	£1,049	70-200mm f4	£529	100mm f2.8 Macro IS £80 cb	£725	Powershot S110 £20 cb	£379



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D4 + 14-24 f2.8G AFS	Phone	18-300mm G ED VR DX NEW	£739	85mm f1.4G AFS	£1,195
D4 + 24-70 f2.8G AFS	Phone	10-24mm f3.5-4.5 G AFS DX	£679	85mm f1.8G AFS NEW	£399
D600 Body NEW	£1,449	16-85mm f3.5-5.6G AFS VR	£469	105mm f2.8G Micro AFS VR	£639
D600 + 24-85mm VR NEW	£1,849	16-35mm f4G AFS VR	£859	200-400mm f4 AFS VR II	£4,799*
D600 + MB-D14 Grip NEW	£1,669	17-35mm f2.8D AFS	£1,529	200mm f2G AFS VR II	£4,299
D800 Body	£1,979	14-24mm f2.8G AFS	£1,339	300mm f2.8G AFS VR II	£4,149
D800E Body	£2,499	18-200mm f3.5-5.6G DX VR II	£619	400mm f2.8G AFS VR	£6,799
D800 + 24-70 f2.8G	£3,179	24-70mm f2.8G AFS	£1,249	500mm f4G AFS VR	£5,995
D800 + 28-300 AFS VR	£2,679	24-120mm f4G AFS VR	£859	600mm f4G AFS VR	£7,149
D800 + 24-120mm f4G AFSVR	£2,799	28-300mm G AFS VR	£719	1.4x III or 1.7x III Converter	£323
D800 + MB-D12 GRIP	£2,279	70-200mm f2.8G AFS VR II	£1,595	2x TC-20 E III Converter	£399
D7000 + 18-105mm VR	£815	70-300mm f4.5-5.6G AFS VR	£429	PC-E 24mm f3.5 D ED	£1,429
D7000 Body	£649	80-400mm f4.5-5.6 AFD VR	£1,229	PC-E 45mm f2.8 D ED	£1,449
D90 + 18-105mm VR	£569	200-400 f4G AFS VR II	£4,999	PC-E 85mm f/2.8 D	£1,429
D3200 Body NEW	£369	10.5mm f2.8G DX	£555	S8910 Speedlight	£379
D3200 + 18-55 VR NEW	£449	24mm f1.4G AFS	£1,495	S8700 Speedlight	£249
Nikon WU-1A NEW	£54.99	35mm f1.4G AFS	£1,349	S8-R1 Macro flash	£420
F6 Body	£1,530	35mm f1.8G AFS DX	£175	S8-R1C1 Commander kit	£599
D3X Body	£4,999	40mm f2.8 Micro AFS DX	£219	SU 800 Commander	£280
MB-D12 Grip	£329	50mm f1.4G AFS	£307	£2000 camera control	£299
MB-D11 Grip	£249	50mm f1.8G AFS	£169	WT5 Transmitter NEW	£459

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H5D-50 Multi Shot body	£28,764
H4D-40 + 80mm Lens	£13,745
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28mm f4 HCD Lens	£3,439
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50mm f3.5 HC II Lens	£3,162
HTS Tilt+ Shift Adapter	£4,113
80mm f2.8 HC Lens	£1,895
100mm f2.2 HC Lens	£2,740
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500/500 PRO Tx Kit	£1,149	Travel pak - Small	£495
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90mm f2 Apo Summicron £2,655
M body NEW Pre orders £5,100
M-E body £3,900
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SIGMA 300 f2.8 EX DG HSM	£2,249
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15mm f2.8 ZF2/ZE NEW	£2,150
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21mm f2.8 ZF2/ZE	£1,380
25mm f2.8/Nik ZF2	£756
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35mm f1.4 ZF2/ZE	£1,380
35mm f2 ZF2/ZE	£818
50mm f1.4 ZF2/ZE	£532
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100mm f2 Makro ZF2/ZE	£1,380
Mini TT1 CE Nikon E160	£859
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190 CXPro 3	£232	410 head	£147
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055 CX Pro 3	£253	MVH502AH	£140
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460 MG head	£68	303	£269
494 RC2 head	£45	324 RC2	£89
		327 RC2	£127
		468MGR2	£191
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50mm CT - lens	£380	Binoculars 150mm f5.6 lens	£125
50mm CT + case + hood	£650	Binoculars Piledated Back 5	£95
H4D-50 body set	£10750	Leica Apo Telexel 77 comp	£1249
H370 grad focusing screen	£1,400	Ultravix 8 x 12HD NEW	£1429
Hasselblad H4M Magazine	£80	Ultravix 10x47 HD NEW	£1586
Hasselblad HC 50mm	£225	Ultravix 8 x 47 HD NEW	£1495
Hasselblad 50mm CT	£1,495	Ultravix 7 x 42 HD NEW	£1349
Hasselblad 120mm HC lens	£350	Nikon D7000 body	£1395
Hasselblad 150mm CF Lens	£1895	Nikon D300 body	£495
Rollei 6000 Film Magazine	£295	Nikon D200 body	£275
Hasselblad 110 16-32 Mag	£175	Nikon D3S body	£2495
Mamiya 645 110AF Lens NEW	£395	Nikon D3S body 1400 shots	£475
Mamiya 645 110AF Lens NEW	£495	Nikon D3 body	£1995
Mamiya 645 105-210mm	£250	Nikon AF 35mm f1.4G	£295
Zeiss Pro II Polaroid NEW	£99	Nikon AF 24-70mm f2.8G	£895
Mamiya 645 105mm f2.8	£179	Nikon AF 70-200 f2.8G VR	£895
Mamiya 645 210mm f4	£105	Nikon AF 105mm f2.8G	£2710
Mamiya 70-210mm Lens	£595	MB D10-ENEL4a + adapter	£175

Canon EOS 50D body

Canon EOS 50D body	£495
Canon EOS 40D body	£329
Canon EOS 30D body	£199
Canon EOS 20D body	£169
Canon EOS 10D body	£119
Canon EOS 10S MKII body	£2295
Canon EOS 10D MKII body	£1195
Canon EF 70-300mm f4.5-5.6 USM	£595
Canon EF 70-300mm f4.5-5.6 USM	£275
Canon EF 100mm f2.8 L IS USM	£2295
Canon EF 100mm f2.8 L IS USM	£225
Canon EF 28-300mm f3.5-5.6 IS USM	£1195
Canon EF 70-300mm DO IS	£695
Canon EF 100mm f2.8 L IS USM	£1325
Canon EF 45mm Lens	£695
Canon EF 800mm f5.6 IS USM	£7995
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Fuji X100	£549
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Sov. MPP MK VII body, VGC, Commission sale.....	£259	Minolta MC 80-200mm F4.5 Zoom Rokkor VGC, hood.....	£35
Sov. MPP 150mm f5.6 Compur enlarging lens.....	£59	Minolta MC 11 400mm f5.6 Tokina RMC prime lens.....	£59
Sov. Schneider 150mm f8 G. Canon lens, a cut lens.....	£99	Minolta MC set of auto tubes, 14, 21, 28mm mini.....	£15
Argus/Kamijoy SLR, with 50mm f1.7 Argus-Sekor lens.....	£35	Minolta MD 100mm f4.5 Rokkor lens.....	£39
Binoculars: Carl Zeiss Jena 7x50M MC Jenaopton, case.....	£99	Minolta Weathershield A110 camera, VGC.....	£19
Braun Paxette III 13.5cm f3.5 Enna Tele-Ennastion lens.....	£35	Minox B, lovely boxed example in super condition.....	£129
Braun Paxette III of coupled 85 f5.6 Stabile Neoplast.....	£29	Minox Developing tank, VGC with thermometer boxed.....	£49
Braun Paxette IIBL, with lovely 50mm f2.8 Cassinat lens.....	£49	Minox EC outfit: Black EC outfit, cased VGC.....	£59
Bronica ETR 150mm f5.6 Zenanon MC lens.....	£69	Miranda MS-1 Super SLR, black, with 50mm f2 (PK) kit.....	£25
Bronica ETR 250mm f5.6 Zenanon MC lens.....	£99	Nikkomat FT3 body, black, super.....	£149
Bronica ETR 50mm f2.8 Zenanon MC lens, VGC.....	£95	Nikkomat FT3 body, chrome, very nice.....	£139
Bronica ETR Focus Screen E 135 (35mm) boxed.....	£25	Nikon AF 24-85mm f2.8-4 AF-D IF Asph Macro Zoom.....	£279
Bronica ETR Metered Prism AELI VGC.....	£49	Nikon AF 35-80mm f4-5.6 AF-D Nikkor zoom lens VGC.....	£25
Bronica ETR Molor Drive E, very good condition.....	£69	Nikon AF 50mm f1.8 Nikkor AF-D lens, like new boxed.....	£69
Bronica ETR Professional Lens hood E, like new.....	£29	Nikon AF 28mm f2.8 Sigma EX DG AF-D Micro lens.....	£229
Bronica ETR Roll Film back for 120 good condition.....	£29	Nikon AF 135-200mm f3.5-4.5 Nikkor Macro Zoom lens.....	£39
Bronica ETR Speedgrip E, VGC.....	£29	Nikon AF 50-200mm f3.5-4.5 Tokina RMC zoom lens.....	£29
Bronica ETRS camera, complete, WLF, back, 75 lens.....	£179	Nikon AIS 35-105mm f3.5-4.5 Tokina RMC zoom lens.....	£99
Bronica ETRS complete: Body, Lens, Back, WLF.....	£189	Nikon AIS 55mm f2.8 Micro Nikkor lens, VGC.....	£99
Canon EF 100-300mm f4.5-5.6 Mk I lens, Super.....	£65	Nikon AIS 70-210mm f4.5 Vivitar Multi Coated Macro.....	£29
Canon EF Speedlite 430EZ for AF film SLR.....	£25	Olympus OM 100mm f2.8 Zuiko-A lens.....	£119
Canon EOS 100 body, Beautiful example, so well kept.....	£39	Nikon F100 Battery grip MB-15 VGC.....	£29
Canon EOS-1 body, GC overall, signs of normal use.....	£79	Nikon F3 body, with prism finder. Very nice example.....	£179
Canon FD 70-210mm f4 Zoom lens, VGC.....	£39	Nikon F55 body, Silver, caps, strap, instr. SALE.....	£79
Canon FD 110 80-200 f4.5-5.6 Tokina S2-X Zoom boxed.....	£179	Nikon F60 body, Black, Superb example, Boxed.....	£29
Canon Scope 16 lit. 2 available with extras £159 +.....	£129	Nikon F80 body, silver, VGC.....	£59
Canon Speedlite 300TL to suit 130, etc. cased.....	£29	Nikon non AI 28mm f2.8 Nikkor lens, focus a bit loose.....	£69
Canon T90 body, good condition, 3 month warranty.....	£69	Nikon Non AI 28mm f2.5 Vivitar Auto Wide angle lens.....	£29
Canon T90 body, works well, broken strap lug.....	£39	Nikon Non AI 300mm f4.5 Nikkor-H lens, scalloped.....	£89
Contax/Yashica AE ft 24mm f2.5 Mitakon MC lens.....	£39	Nikon SB240 flash, really nice, working well, boxed.....	£35
Contax TL2400 flash for G series, Titanium, cased.....	£49	Olympus Mju II AF compact, with 35mm f2.8 lens, VGC.....	£49
Cornet Vogue folding camera, in brown bakelite.....	£49	Olympus Mju Zoom 140 AF compact, 36-140mm zoom.....	£29
Cosina Carena RS 35mm CRF camera, 45mm f2.8.....	£29	Olympus OM 100mm f2.8 Zuiko-A lens, working well.....	£29
Cosina Carena RS 35mm CRF camera, 45mm f2.8.....	£29	Olympus Pen F + 38mm f1.8 Zuiko, Mulet, case, hood.....	£149
David White Stereo Reel-out outfit, Camera with Viewer.....	£139	Pentacord Erona II 6x9 on 120 folding camera, VGC.....	£279
Digital: Canon EOS 200 + 18-55mm IS lens, boxed.....	£149	Pentacord F body, Super overall but shutter needs work.....	£29
Enlarging 60mm f5.6 Schneider W.A. Compur lens.....	£49	Pentacord Pent half frame camera, VGC, cased.....	£35
Ensign All Distance Ensign box camera, nice item.....	£19	Pentacord Six ft 80mm f2.8 Carl Zeiss Biotar VGC.....	£59
Ensign Auto Kinematic 16mm movie camera, cased.....	£149	Pentacord Six ft Plain Prism finder, VGC.....	£49
Eva Version 6, c 1981, with Ludwig Metlar lens.....	£39	Pentax K 110 Super outfit, lenses, case, motor etc.....	£69
Eva, Version 4, c 1967, with 50mm f3.5 T Tessar.....	£59	Pentax K ft 300mm f4.5 Soligor lens, Top condition.....	£39
Evakta B, black, version 4, C 1935, VGC, pinholed.....	£29	Pentax K ft 75-205mm f3.8 Vivitar MC zoom + 2x conv.....	£49
Evakta Varesk Ila, + 50mm f2.8 Tessar, Prism V Nice.....	£29	Pentax K1000 plus 50mm f2.8 SMC-M lens.....	£49
Evakta Varesk Ila, body only, WLF, blind pinholed.....	£99	Pentax KA 28-80mm f3.5-4.5 Takumar-A zoom VGC.....	£49
Evakta Varesk Ila, body, with prism, blind pinholed.....	£159	Pentax KA 2x Converter, Teleplus 7 element, nr mint.....	£39
Evakta Varesk Ila, c 1963, prism, shoe, Tessar.....	£59	Pentax KA 50mm f1.7 SMC-A lens, VGC with caps.....	£39
Evakta Varesk Ila, c 1967, prism, 50mm Tessar, lovely.....	£79	Pentax KA ft 24-70mm f3.8-4.8 Vivitar series 1 lens.....	£49
Evakta Varesk Ila, c 1967, prism, 50mm Tessar, lovely.....	£79	Pentax LX + 50mm f2.8 SMC-M, strap bosses, hand grip.....	£239
Evakta Varesk Ila, c 1967, prism, 50mm Tessar, lovely.....	£79	Pentax LX body, black, Super condition.....	£19
Evakta Varesk Ila, c 1967, prism, 50mm Tessar, lovely.....	£79	Pentax P30, original black made in Japan model, VGC.....	£29
Evakta Varesk Ila, c 1967, prism, 50mm Tessar, lovely.....	£79	Pentax PC05-AF-M compact, superb, 35mm f2.8 lens.....	£49
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

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OGDEN CHESNUTT

We value what is convenient, says Ogden, but it is killing off the art of in-camera technique

RECENTLY I flew to the United States to visit my son and his young family. He followed a job to America some time ago and quickly embraced the culture, much to the chagrin of my daughter and I. When they picked me up at Chicago airport dressed in baseball caps and white trainers, for the first few moments of our reunion I couldn't decide who was the foreigner.

Once we got to my son's home, though, I was given a cup of tea and a *Rumpole of the Bailey* DVD box set to pass the time, and I was relieved that he hadn't completely forgotten his roots.

It was only upon flying home to London, avoiding the cough of the uncouth gentlemen next to me, that I looked out of my window and noticed Britain's urban landscape from this unique vantage point. I gazed out upon a sea of blue and orange lights and it dawned on me then that not only was I the foreigner... but I'm a foreigner in my own land!

Believe it or not, we weathermen get around. We have conferences. International conferences, at that. And in my day I travelled quite a bit, representing my small Northumberland news team and our great British climate.

And what occurred to me as we circled the capital and made our descent into Gatwick Airport that evening was how much the urban landscape has changed just in the last 15-20 years. When I was in the twilight of my career and at the peak of my travelling, I never noticed so many blue lights as I did on this recent flight.

I can only ascribe this change to the switch to halogen and LED lights over the past decade, which on the ground amid the concrete jungles we pay no notice from day to day. But from the unique vantage point of 10,000 feet, the change is so glaringly apparent.

We look back at photos from the early part of the last century and people's fashion sense is what dates an image from the 1920s vs the 1930s, and so on. But then colour photography came along and threw all of these subtle variables into the mix.

'So, like, light just changes colour over time?' Eli asked, waiting for me to finish my pint so I'd buy him another. 'If I leave a candle burning, in 20 years it'll be green.'

'Of course not!' I said smugly. 'It's to do with the light bulbs. Newer energy-efficient bulbs give off colder light temperatures than older bulbs. And this

is slowly, over time, changing the look and feel of our urban-landscape photography.'

Suddenly he looked stunned. His face dropped. 'So in the future all of my pictures are going to be blue?'

'Probably.' I finished my pint and motioned for another.

'Then we must get busy! We need to photograph these streets and our favourite locations with warm colour casts while we still can!'

He hurried for his camera and didn't seem to notice I hadn't ordered him a pint. 'Yes,' I said, 'you must go at once!'

On the one hand I can understand Eli's urgency. Like our high streets or the price of a pint, it is the small, subtle variables we tend to take for granted and later miss so much. Just 15 years ago, for instance, a pint usually cost less than a

pound, and now all of a sudden I am giving Rick the barman £4.50!

But on the other hand, people like me keep paying £4.50 for a pint of beer. People keep going to Asda or Tesco Express instead of their local greengrocer. And people keep making the night-time a colder place

by switching to LED and halogen bulbs because, if we're honest, we value what's convenient.

And this is true even in our hobbies and pastimes. Look at how our cameras are designed for us now. Smaller, lighter, more compact bodies, stuffed with digital art filters and creative effects, scene modes pre-set to give you the look you want – the look that everyone else with those settings is getting. Our love of convenience is killing the art of in-camera technique!

But is this such a bad thing? People consume photography in different ways. For some it is the process of making something beautiful that fulfils them. For others it's just the beautiful end result, and the way in which it was made doesn't really matter how it was made.

For Eli, well, he doesn't seem to know what he wants. His urgency slowed to a calm, and when he put his camera back in his bag I asked, 'What's wrong, aren't you going out?'

He shrugged. 'I realised I can just go to these places and take one raw format picture. Then all I have to do is change the colour temperatures to match.'

'Good plan,' I said, and took a drink.

'Hey, where's my pint?' **AP**

'People consume photos in different ways. For some it is the process of making something beautiful that fulfils them'

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli

Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

Telephone 0203 148 4138 Fax 0203 148 8123

Email amateurphotographer@ipcmedia.com

Picture returns: Telephone 0203 148 4121

Email apicturedesk@ipcmedia.com

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Email mark_rankine@ipcmedia.com

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Display telephone 0203 148 2516. Fax: 0203 148 8158

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Publishing team

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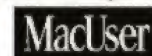
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